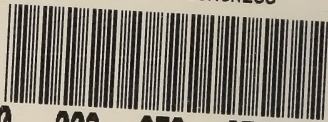


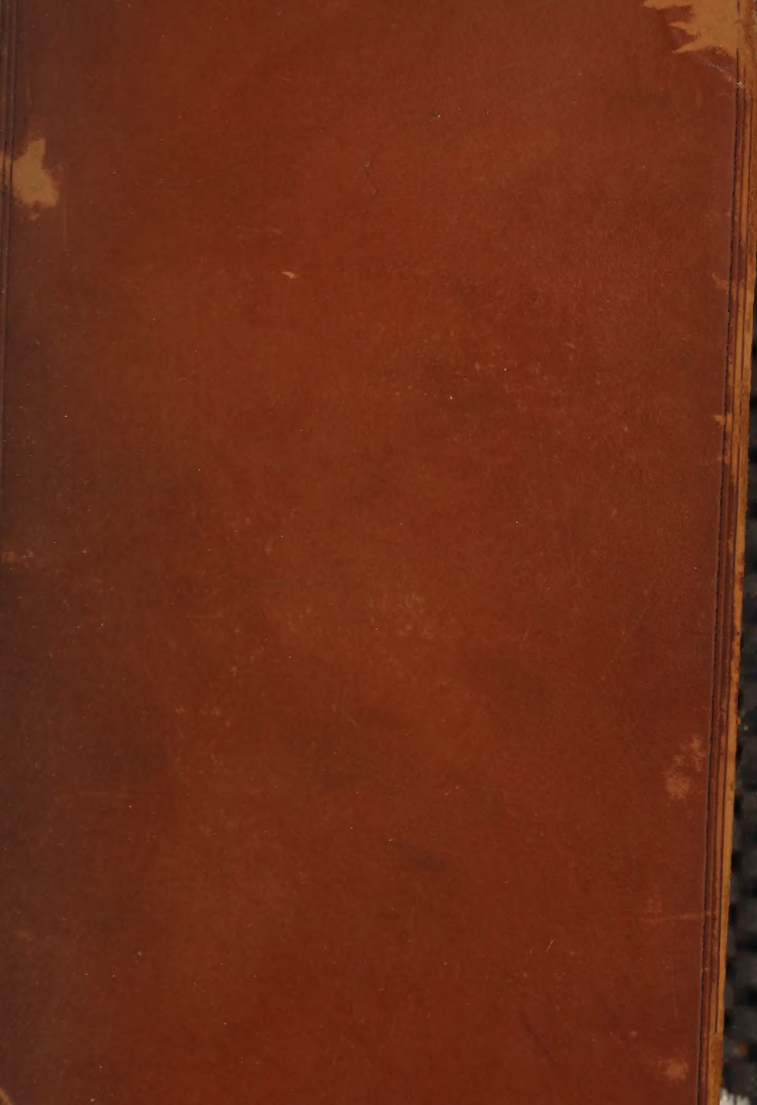
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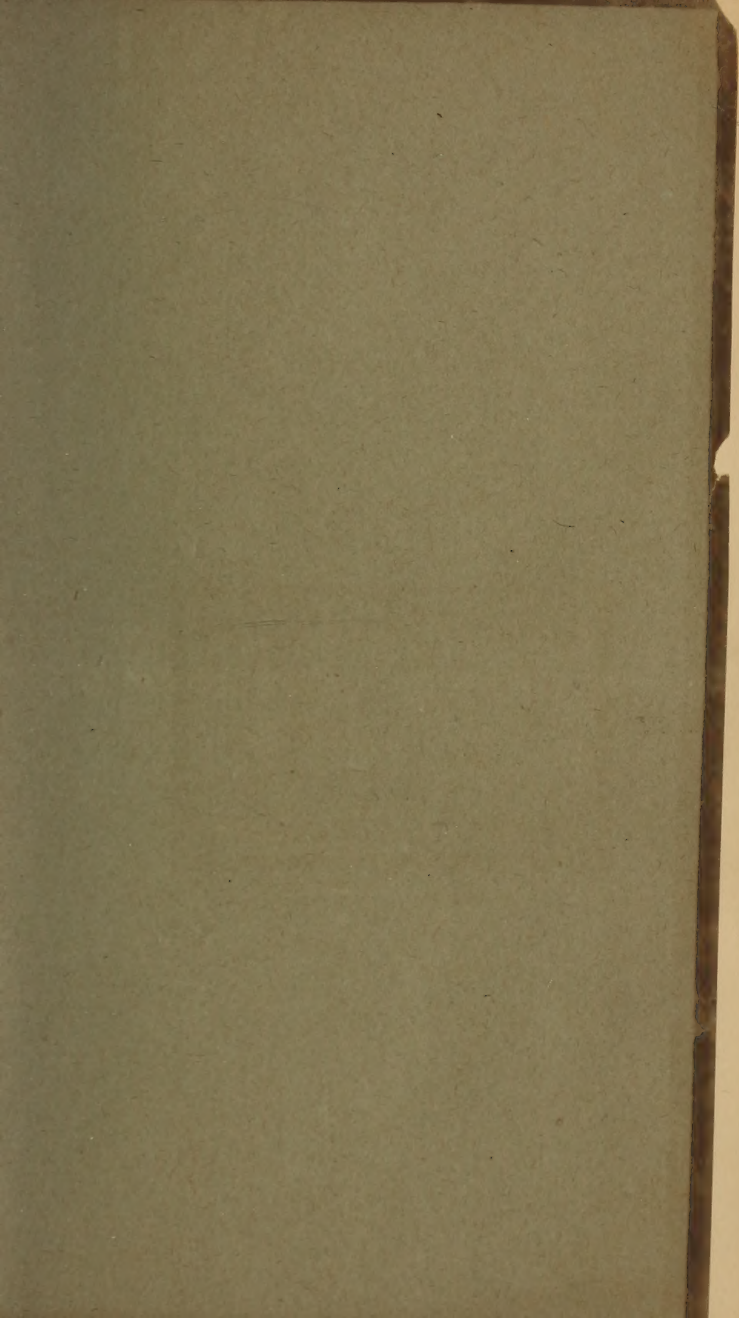
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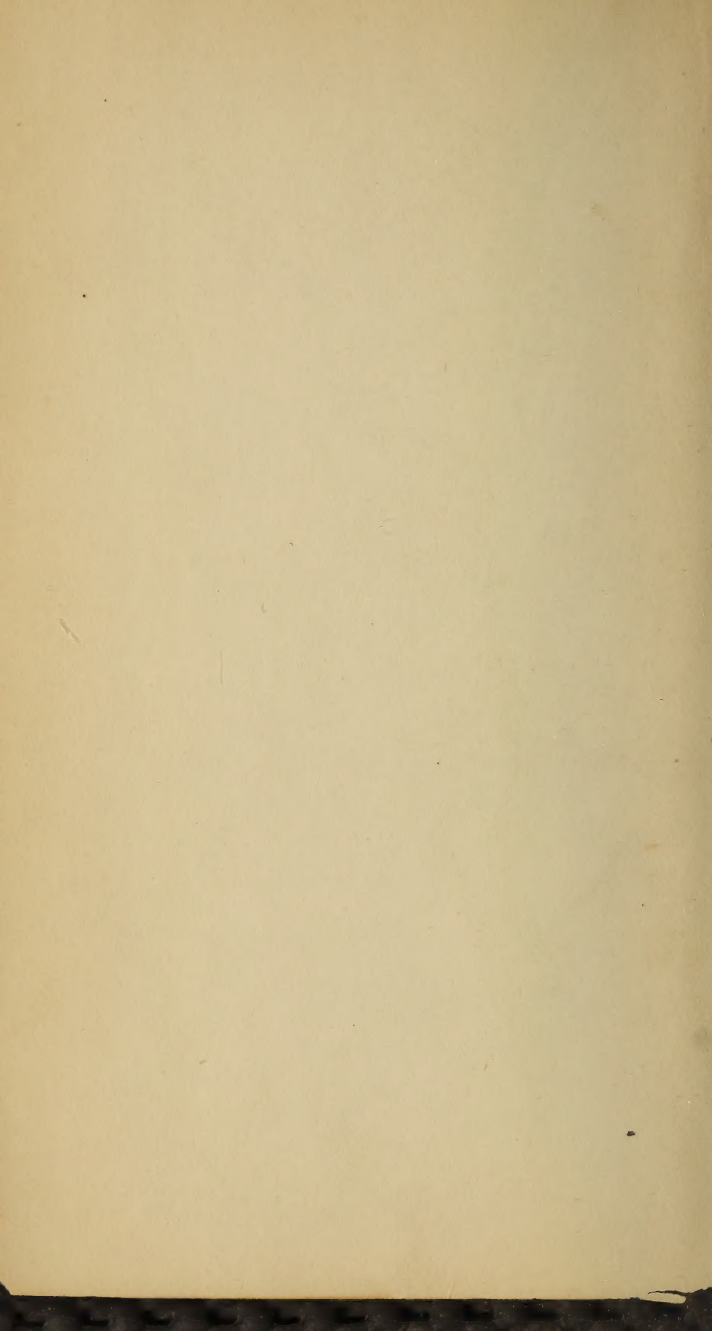
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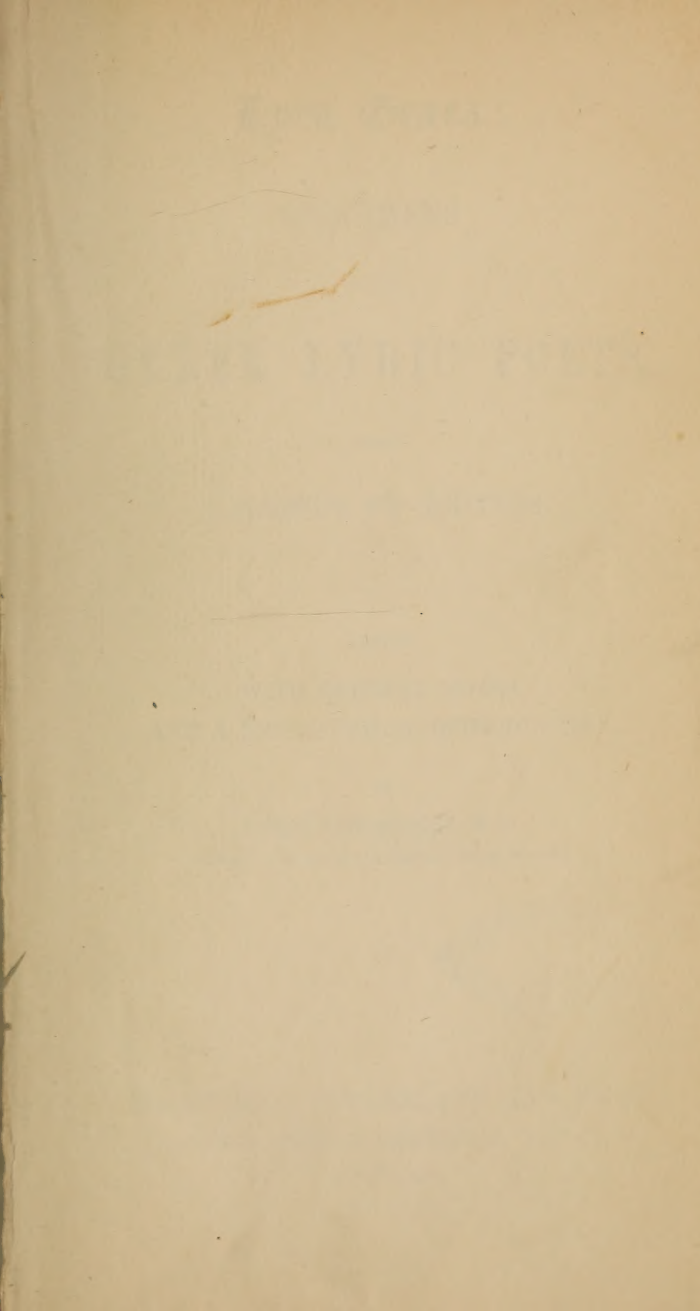
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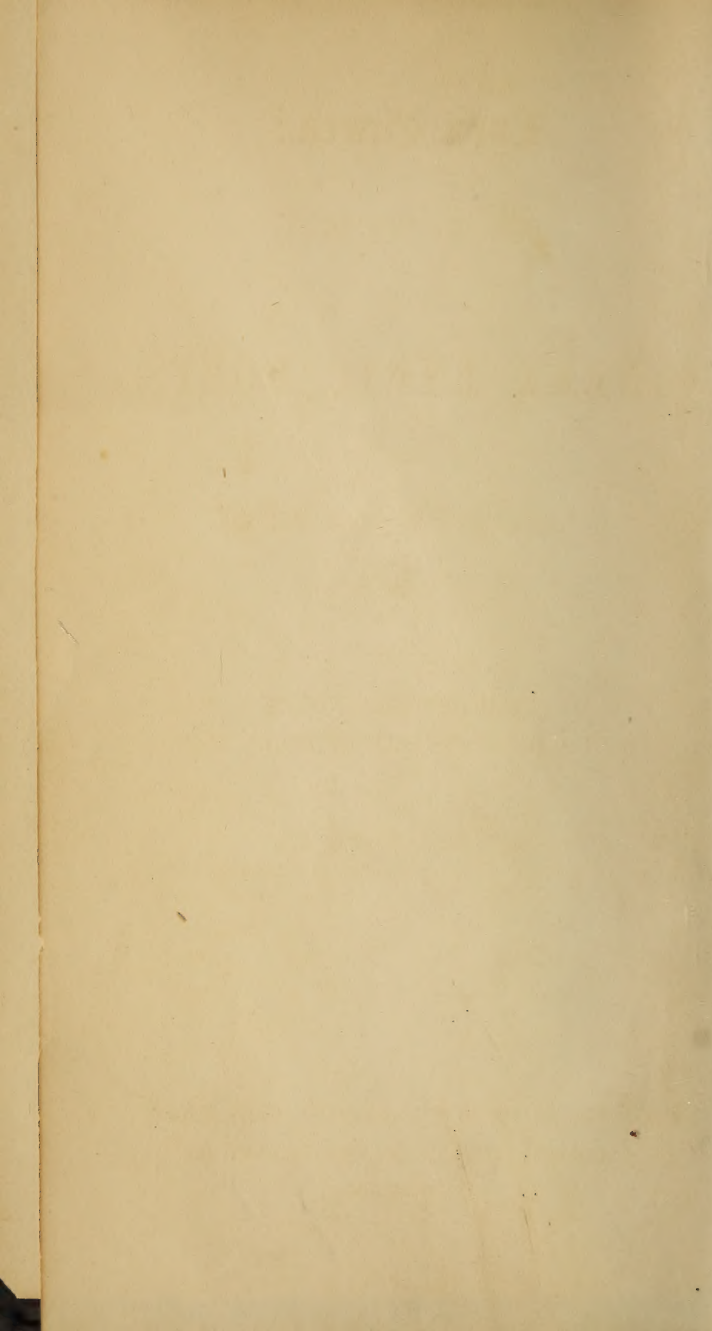
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Lyra Græca :  
SPECIMENS  
OF THE  
GREEK LYRIC POETS,  
FROM  
CALLINUS TO SOUTSOS.

EDITED,  
WITH CRITICAL NOTES,  
AND A BIOGRAPHICAL INTRODUCTION,

BY  
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## PREFACE.

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THE purpose of the following work is to give specimens of the Lyric Poets of Greece, from the earliest down to the present times. In making the selection of the pieces, I have been guided by various considerations. In the case of the more ancient poets, except Pindar, I have given almost all the larger fragments which were intelligible, and which could be read in a school or college without much explanation; but I have made no expurgations, and consequently have omitted several pieces, which had something objectionable in them, such as the best of Tyrtaeus's warlike addresses. Where there were large materials to select from, I have sometimes chosen a poem because of its beauty; sometimes because of its historical interest; sometimes because it is representative of a large class of poems; and sometimes because it is the best, or most convenient, specimen of the poet which could be obtained.

I have not confined myself to any definition of the term *lyric*. In the present day those poems are called lyric which express the subjective mainly; and as I think people may use any word they like,

provided they clearly define its meaning, there can be no objection to this definition. Another idea of lyric poetry, which prevails very widely amongst those who have not strictly defined the term, is, that it is that kind of poetry which is set to music. The contents of this work correspond more nearly to such an idea, there being only a few poems in it which were not sung; but still I do not profess to have kept to any definition, but to have selected from those poets from which I thought most people would have expected selections in such a book.

In editing the lyrics of Ancient Greece, I have been indebted principally to Gaisford, Schneidewin, and Bergk. I have sometimes examined older editions; but almost invariably found that all readings of any consequence were contained in the more recent. The Neo-Hellenic poems I have taken from Müller's edition of Fauriel's Ballads, Firmenich, Kind, and the *Νέος Παρνασσός* of Chantzeris.

Most of the principles which I have followed in editing, it is unnecessary to mention, as they will be seen by a glance at the text. In regard to dialect, however, I have to state that I have followed the manuscripts, even when my opinion was adverse to them, except in a very few insignificant cases. I think it almost impossible now to determine how much of Doric, Æolic, or other dialects *ought* to be restored to Melic poems. The general statements of Suidas or grammarians afford no help here, as we may see by a modern

illustration. Every one has heard it asserted that Burns wrote his poems in the Scottish language; yet, if an Ahrens of a far distant future age, finding such statements, were to dress up all the poems of Burns in the dialect of that age, he would fall into a great mistake. Or again, if he were to meet with such a sentence as, "Thou minds me o' departed joys," were to infer that the second person singular present indicative active in Scottish always ended in *s*, and amend the corrupt passages according to this inference, he would make a rare edition of our national bard. Exactly in the same way have editors frequently dealt with Greek poems, introducing stiff unalterable laws, where there was a beautiful diversity, and determining matters which are now indeterminable. One example of restoration, however, the reader will find. I have attempted, with the help of Ahrens, Bergk, several other scholars, and the grammarians, to give Alcæus and Sappho in a genuine Æolic dress.

In reference to the metrical arrangement of the Melic Poets, I have felt great difficulty. As part of the duty of an editor, I have read over very carefully Gaisford's Hephæstion, Hermann on Metres, Boeckh's celebrated Dissertation *De Metris Pindari*, and some ancient remarks on music; but I confess that, as yet, this region seems to me full of difficulties and insoluble problems. Boeckh, I think, has most clearly proved that the lines ought never to end in the middle of a word; and where I have divided words, it was because the verse would have

been too long at any rate for one printed line, and so would have in some way to be extended to another. But Boeckh has not distinctly brought out the rhythm, and made it such that it is always pleasing to the ear. I allow that there are many passages which flow with grace or grandeur; but there are also many that come harshly and unharmoniously. Then the application suggested by Boeckh of the Pindaric measures to all the remains of the Melic Poets, is a point which may be very safely doubted. And, moreover, we should have to take into consideration the influence of spoken accents on the musical ones. These no doubt had an influence, as we may infer from the fact of which Quintilian informs us, that the Romans were fond of introducing Greek names into their verse, because these frequently had the accent on the last syllable. These and many other things might be mentioned, which render this subject perplexing to us. Boeckh too has, in my opinion, been too rigid in demanding exact uniformity in the strophes and antistrophes. Surely, in such a poem, liberties must have been allowed and taken, far greater than those which modern editors permit in their editions; and the MSS. seem to me to bear me out in this supposition.\*

As to accents, my impression is that it is really unnecessary for us to trouble ourselves with them

\* The reader will find some excellent remarks on English versification, in Mr Dallas's *Poetics*, where, pp. 186, 187, there are a few observations on the division of words and the arrangement of lines in English poetry, which are suggestive of what may have been the practice in Greek.



in *poetry*. If we could read according to them, of course they might be retained with some show of reason; but in poetry that is impossible. I should make the same assertion of the Æolic accents, which are identical with the Latin; for even in Virgil the musical is different from the spoken accent, as is demonstrated in Erasmus's celebrated dialogue of *The Lion and the Bear*, and in Professor Blackie's *Rhythmical Declamation of the Ancients*. Accents should be retained only where they mark a difference; and in Melic poetry they might be used to indicate where the Editor thought the musical accent ought to be laid. Even in prose I should be inclined to discard them, unless from elementary books, because, to those who do not pronounce according to them they are useless; and to those who do, they prevent self-dependence, and thus render more difficult the acquisition of an accurate pronunciation.

The Notes are principally occupied in defending the changes made in the text, or in proposing new readings or explanations. Perhaps I have been too bold in departing from recent editions; but unconsciously one gets so fond of his own attempts that he fails to see their weak side. At the same time, I have often restored the reading of MSS. which recent editors have changed; and endeavoured to bring out what I conceived to be their true sense.

In the Biographical Notices, I have been indebted principally to Bernhardt, and to Colonel Mure and Mr Philip Smith. Colonel Mure's work

is masterly; and Philip Smith's articles in Dr Smith's Dictionary, I deem the best on Greek subjects in the whole publication. The plan I took was, to read Bernhardt and examine all the sources indicated by him, in the best editions of the works I could get, to form my opinion, and then peruse Mure, Smith, Bode, Müller, and others. I was at a loss how to condense sufficiently for my purpose; and, instead of giving all the different opinions which have been formed on a subject, I have stated the result of my own inquiries, with the principal authorities both for and against me. The student should therefore be warned that throughout the whole of the Biographical Notices, he is not to accept any of my statements because they are in print, nor is he to fancy because he sees an author referred to at the end of a statement, that the author is all on my side; but he must go to the source, and judge the evidence for himself. What I aim at is, not to make converts to any particular views, but to stir up manly, independent, and fearless research.

In conclusion, I have to return thanks to Professor Blackie for his valuable assistance, and for allowing me the free use of his collection of modern Greek books; also to Mr Giallias, of Corfu, who has suggested to me some of those translations in which I differ from Kind and other Neo-Hellenic writers.

UNIVERSITY OF EDINBURGH,  
*4th February 1854.*

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## IMPORTANT ERRATA.

P. 202, line 25, read “ the success of the A. tribe is celebrated ; ” and in next page, line 3, read *χορηγία* instead of *χορήγαις*. On farther consideration, I now see that the guess in regard to the inscription, hazarded in this note, is wrong.

P. 210, last line, read “ and the *ληθινον* of *ἀληθινόν*.”

# BIOGRAPHICAL NOTICES

OF THE

## LYRIC POETS.

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1. GREEK writers affirm that there existed a series of Hellenic poets before the time of Homer. The principal of these were Orpheus, Amphion, Pamphos, Musæus, Eumolpus, Philammon, Linus, Olen, Olympus, and Phemonoe. Several of them are said to have belonged to Thrace, others to Bœotia or Attica, while Olen and Olympus were born on the western coast of Asia Minor,—the former in Lycia, the latter in Phrygia.

Orpheus, according to the common account, was a son of the nymph Calliope and of Oeagrus. It is well known how he drew the woods after him; how he charmed the infernal Powers, and brought his wife Eurydice up to the confines of earth; how he helped the Argonauts through the greatest difficulties with his lyre; and how, ultimately, he perished by a cruel death, when his head, severed from his body, floated from the Hebrus, through the Ægean Sea down to Lesbos. (The “Argonautica” contains most of the stories related of him. See also Pausan. ix. 30, 5.)

Amphion was a son of Zeus, and received his

lyre from Hermes. Of him it is related that he raised the walls of Thebes by his melodious strains. (Apollod. lib. iii. 5, 5, and Hom. Odyss. xi. 260.)

Pamphos, Musæus, and Eumolpus had their residence in Attica, and were highly honoured as priests. The Lycomidæ and Eumolpidæ were said in after ages to have some of their genuine productions in their possession. Eumolpus gave his name to the celebrated family of the Eumolpidæ, who were respected and honoured as the directors of the Eleusinian mysteries. (Paus. i. 38, 3, & 22, 7; Apollod. iii. 15, 4.)

Philammon is said to have instituted musical contests at Delphi, or, according to another account, to have been the second to engage in the contest, Chrysothemis of Crete being the first. His son Thamyras was also a competitor in these contests. He is mentioned by Homer (Iliad, ii. 595), where a story is told of him to which Milton alludes.

Linus was the inventor of many kinds of music; he was killed in early youth, and dirges were sung over his grave. His name appears to be purely mythical, signifying a dirge, and he himself is one of a number of young men, such as Adonis, Bormus, Maneros, whose premature deaths were celebrated in many countries. (Apollod. i. 3, 2; see also Athen. xiv. pp. 619, 620.)

The name of Bacis is also mythical, being derived from *βάσις*, and all kinds of ancient oracles are attributed to the poet. His oracular sayings in hexameter are quoted by Herodotus and Pausanias. (Herod. viii. 20; ix. 43; Paus. iv. 27, 2, &c.)

Phemonoe is the reputed inventor of the hexameter verse, and several poems, ascribed to her, are quoted by ancient writers. (Paus. x. 5, 4; Procl. Chrest. Gaisf. p. 337.)

Olen and Olympus were both celebrated as musicians who used the flute. The word Olen is by some scholars supposed to mean flute, and the

invention of that instrument is attributed sometimes to Olen and sometimes to Olympus. (Herod. iv. 33 ff.; Paus. v. 7, 4; Suidas on Olympus; Apollod. i. 4, 2.)

2. There can be no hesitation in affirming that by far the greater part of what is told us with regard to these poets is purely mythical. The later Greeks explained the wonderful accounts which were current according to *their* fashion of interpreting traditions. They removed the difficulty which the marching of forests caused them, by supposing that, as in the fulfilment of the witch's prophecy in Macbeth, people holding branches in their hands, went forth to meet the minstrel and listen to his strains.\* They explained the feat of Amphion by a similar sort of juggle. But such explanations stand on no foundation, and are contrary to the principles of sound criticism. The question still remains whether there is any truth in these traditions.

It is not at all unlikely that Amphion and Thamyris, and some other poets who are mentioned by Homer, were real personages. It would be very marvellous if a poet, in the age in which the Homeric poems are generally believed to have been written, should construct his ballads out of purely fictitious matter, and it surely is not improbable that he would mention the names of real bards who preceded him or were his contemporaries. Of Amphion, however, Homer does not assert that he wrote hymns or poems of any kind. With regard to those not mentioned in Homer, it is scarcely

\* It is more probable that the Orphic story arose from a prosaic interpretation of poetic expressions, similar to the following lines which occur in Alexander Smith's *Life-Drama* :—

"Songs heard in heaven by the breathless stars."—P. 45.

or,

"As nightingale embower'd in vernal leaves  
Pants out her gladness, the luxurious night,  
The moon and stars all hanging on her song,  
She pour'd her soul in music When she ceased,  
The charmed woods and breezes silent stood  
As if all ear to catch her voice again."—P. 46.

possible to come to even a probable conclusion. The names of Linus, Bacis, Musæus, have a mythical appearance, while in respect to the rest, except Orpheus, there is no evidence worth anything that can substantiate their existence. But from the narratives regarding these poets which were common in later times, it may be inferred with some degree of probability, that there existed in Bœotia, at a very early period, several poets who united in them the functions of priest and poet, and who composed hymns in honour of various gods, to be used in the celebration of religious rites or mysteries. That they were not, however, long anterior to the time of Homer, may be inferred from the nature of the productions ascribed to them, and from the circumstance that Homer makes no reference to the most celebrated of them.

3. A difficulty in dealing with the history of these poets arises from the circumstance that many of them are called Thracians. It is altogether improbable that the country, called Thrace in later times, is meant; for other traditions, and the subsequent character of the Thracians, forbid this supposition.

Some scholars have fixed on the country round Olympus as the home of these bards, for most of the occurrences narrated of Orpheus are connected with Pieria or some town of Thessaly. On the other hand, the idea that *Thracians* inhabited this district, spoke the Greek language, and became priests and bards to the Hellenes, is altogether unlikely; for they differed from the Greeks in language, character, and intellectual capacity.

A district on the confines of Bœotia and Phocis has likewise been regarded as the Thrace meant, also with a good show of reason. Thucydides expressly mentions a Thrace in Phocis (ii. 29); Thamyras, according to Pausanias (iv. 33, 4), was born in the neighbourhood of Parnassus; Bœotia



is mentioned as the birthplace of Amphion, and his name is connected with Thebes (Apollod. iii. 5, 6); these and like circumstances identify Bœotia with the country of these ante-Homeric poets.

The word *Thrace* is simply a form of the adjective *τραχύς*, and indicated the character of the region to which it was given as a name; and it is not altogether improbable that there may have been two or three Thraces or rough regions: one in Thessaly and one in Phocis—both of them haunts of early poets.\*

4. Of all these poets, the one that demands most attention is Orpheus. His name occupied a very prominent position in Greek literature. He is first mentioned by Ibycus (fr. 9), who calls him “the renowned;” then by Pindar (Pyth. iv. 177); and Æschylus (Agam. 1598 Hermann); and is frequently referred to by Euripides. Plato quotes him oftener than once without expressing a doubt in regard to the genuineness of his works; and it is evident that the general opinion of the Greeks was in favour of his existence, and of the genuineness of at least some of his poems. Aristotle, however, according to Cicero (De. Nat. Deor. i. 38), denied that Orpheus ever existed; but the mode in which Cicero introduces the statement does not warrant our laying too much stress on the assertion.

Frequently coupled with Orpheus is Musæus (see Plato, Polit. ii. 364), one of whose genuine poems Pausanias believed to be extant in his time. Herodotus (vii. 6) informs us that Onomacritus was banished from Athens for interpolating the poems of Musæus with verses of his own; but, notwithstanding this care, the general opinion of the best critics among the Greeks was, that most of the poems current under the names of Orpheus or

\* It is almost needless to remark that poets are passionately fond of rough or mountainous regions; our Lake Poets being a notable instance.

Musæus, were the fabrications of Onomacritus, Cercops, or some one else of the same age. And certainly there are now no genuine remains of them, except perhaps one or two lines quoted by Plato.

5. The works attributed to Orpheus are *Argonautica*, *Lithica*, and *Hymns*. The *Argonautica*, as the name implies, has for its subject the Argonautic expedition, and contains some good lines, with plenty of doggrel. There is no reason for regarding it as a forgery; for the writer may have put his ideas into the mouth of Orpheus, just as Bunsen makes Hippolytus defend himself. The *Lithica* gives an account of the virtues of stones, and perhaps is superior to the *Argonautica* in merit, though the subject is not very poetical. The date of these poems has been much disputed, (see Hermann's discussion of the matter in his edition of the *Orphica*); but there can be little doubt that the Orphic hymns, which alone properly belong to our department, were of very late origin, and are the productions of philosophers of the Alexandrian or Neo-Platonic school. (Taylor's *Essay, Introductory to his Translation of the Orphic Hymns*, is worth reading to those who think that the Neo-Platonic Philosophy had elements of depth and grandeur about it, or to those who wish to tempt the abysses of Orphic theology.)

Some scholars used to attribute the "*Hero and Leander*," which bears the name of Musæus, to the ancient bard; but critics are now agreed that the poem is the work of a Musæus, a grammarian of the fourth or fifth century of the Christian era. It is decidedly the best poem of the period; with more natural touches in it than one would have expected in such a hollow age, though not free from rhetoric and grand words. Poems based on it are numerous. The most notable in our own language are by Leigh Hunt and Hood. In the

version of the latter we have a strong Saxon and truly poetic mind treating an eastern story in a genuine northern style.

6. The Homeric poems shew that the age, of which they give a picture, had plenty of lyrics. The only metre that was then known, if our evidence allows us to pronounce an opinion at all, was the hexameter, and consequently all poems and songs were written in this measure. Mention is made of the *linus* (Il. xviii. 570), *pæans* (Il. i. 473, &c.), the *hymenæus* (Il. xviii. 492–495), and the *threnus* (Il. xxiv. 720–722). In some cases we have specimens of the songs, and that of Demodocus (Odyss. viii. 266 ff.) is one of the richest and raciest of popular ballads, and most characteristic of the Homeric age; though fastidious critics, and men enamoured of an ideal rather than the real Homer, reject it. (See Müller on the different kinds of songs mentioned in Homer, ch. iii. p. 16 of his *History of Greek Literature*.)

7. The Homeric hymns belong to a much later date than the Homeric poems. Perhaps one, viz., that to Aphrodite, the best of the whole of them, may have been as early as either the *Iliad* or *Odyssey*, but all the rest have internal marks which bring them down near to the age of Peisistratus, some of them perhaps later than that. (See Mure on the Hymns, in his *History of Greek Literature*.)

8. The lyric poets of Greece have been divided into three classes,—the Elegiac, the Iambic, and the Melic, according to the metres which they used. The function of the elegy was to express mournful sentiments;\* that of the iambic was satire; while melic measures were adapted for all the public and private occasions on which songs were sung. While there was thus a clear distinc-

\* I have here expressed the general opinion in regard to the elegy. My own view of the matter is opposed to the common theory.

tion between the objects of the different kinds of poetry, we find that the distinction was sometimes forgotten; the elegy was used for warlike exhortations, the expression of convivial joys, or other such purposes; and the iambus, though far more rarely, was employed in serious poetry.

The melic answers more exactly to the common definition of lyric poetry, and was more especially connected with music, though all kinds were sung to musical accompaniments, with the exception of portions of gnomic poetry. (Procl. Chrest. in Gaisf. Heph. pp. 376, 379.) A knowledge of the history of Greek music is thus necessary, in some measure, to a comprehension of the history of Greek lyric poetry. Of Greek music there were three styles—the Dorian, Phrygian, and Lydian. (See Boeckh's dissertation on the metres of Pindar in vol. i. of his edition of that poet.) The principal of the early musicians were Olympus (different from the mythical), Terpander, Thaletas, and Sacadas. The improvements came from Asia Minor, and in Greece were fostered by the Spartans.

#### ELEGIAC POETS.

9. Callinus of Ephesus. Nothing is known of his history. He was contemporary with Archilochus. Some, on insufficient evidence, regard him as older than that poet. Of the poem attributed to him, probably only the first four lines are his. About 700 B.C.

10. Tyrtaeus, son of Archimbrotus. (Bernhardy writes the name Archembrotus, according to the analogy of such words.) The common version of his history is, that he was a native of Aphidnæ, that he was a lame schoolmaster, and that, owing to an oracle, he was sent by the Athenians to help the Lacedæmonians in the second Messenian war. The whole of this story has been rejected by many

modern scholars, and it has been maintained that Tyrtæus was born and brought up a Spartan. But we have the express evidence of Plato (LL. i. 629), that he was an Athenian. The other parts of the story are generally said to be much later, occurring first in Pausanias (iv. 15, 3). This assertion may be doubted, for the most probable inference, from Strabo viii. p. 362, is, that they were related by Callisthenes and Philochorus. Strabo rejected the prevalent account, but on what seems to us insufficient grounds. The external evidence in favour of the tradition is good; there is nothing in the poems opposed to it; and the inferences drawn from the strangeness and unlikelihood of the events are not worth a straw, as truth is often much stranger than fiction. Tyrtæus wrote an elegiac poem called *Eunomia*, various *ὑποθήκαι*, and war-songs. (Two articles in Suidas.) Date rather uncertain; 680–660 B.C. See Grote's discussion of the date in his History.

11. Mimnermus, (Mimernus, Suid.), called Ligystiades (see Bernhardt Grundr. ii. p. 349, and *Λιγυστάδης* in Solon fr. 22), an elegiac poet and flute-player, was probably a native of Colophon (Strabo, xiv. p. 643; Procl. Chrest. in Gaisf. Heph. p. 379). The only circumstance of his life that is known is his love of a female flute-player, Nanno, whose name he put as a title to a collection of his elegies. In this affair he had some rivals; but the want of evidence permits us only to guess that he was successful in his suit (Ath. xiii. p. 597; Hermesianax in Ath. xiii. p. 598). He was contemporary with Solon, and was in all probability an acquaintance of the lawgiver (Solon, fr. 22). In his poems we have the first instances of the plaintive turn of the elegy, though he also uses it in describing scenes of war and warriors. About 630 B.C.

12. Solon, son of Euphorion or Execestides,



(probably two names of the same person), whose life belongs to the history of his country, was a native of Athens. He wrote elegiac and iambic poetry. Plato says that he commenced an epic called the Atlantis; but this statement, as well as the mythical world which was to be the subject of it, are doubtless fictions of Plato's wondrous imagination (Plato, *Timæus*, p. 21; *Critias*, p. 108). He lived to a good old age, always learning, as he says himself,

*γηράσκω δ' αἰεὶ πολλὰ διδασκόμενος.*

(Lives in Plutarch and Diogenes Laertius; Suidas; Herod. i., &c.) 634–554 B.C.

13. Most of those styled wise men also gave their thoughts a poetical form, and verses are attributed to Periander of Corinth (Suid.), Chilon of Lacedæmon (Diog. i. 68), Bias of Priene (Diog. i. 85), Pittacus of Mitylene (Diog. i. 79), and Cleobulus of Lindus (Diog. i. 93). It may be mentioned here, that Cleobulina, the daughter of Cleobulus, was famous for her poetic riddles—a kind of amusement of which the Greek ladies were particularly fond, and into which true poetry may sometimes be thrown, as any one may know who will read the riddles of Mackworth Praed.

14. Phocylides of Miletus, a gnostic poet, of whose history nothing is known. Suidas asserts that he was a contemporary of Theognis (Suid. in voc.). A poem of two hundred and seventeen lines, containing precepts on all points of morality, has come down under his name; but it has been universally rejected as spurious. It was most probably the production of an Alexandrian Jew. Some have incorrectly attributed the lines to one Naumachius, who is the author of verses styled *γαμικά παραγέλματα*, and who is also involved in complete obscurity. Others, as Bode, have regarded them as the production of a Christian of the third or fourth century.



15. Theognis. Both the date and birthplace of this poet have been disputed; but there seems no good reason for doubting that he was born in Megara, the capital of Megaris. Suidas indeed asserts that the Sicilian Megara was his native place, but this is a mistake (Harpocration in voc., and v. 783 of Theognis's Poems), arising from the circumstance that he was honoured with the citizenship of that town (Plato, LL. p. 630; see also the scholiast on this passage of Plato's, p. 511 in Tauchnitz's edit. of the Laws). He belonged to an aristocratic family, and in the troubles which befell the aristocratic party, was expelled along with the rest, and travelled in Eubæa, Sicily, and elsewhere.

All that we know of the history of Theognis is contained in his own verses, most of which relating to himself are given in the Extracts. In reading these, it is necessary to remember that the terms *καλοί*, *ἀγαθοί*, and *ἐσθλοί*, are used to designate the aristocrats; *κακοί* and *δειλοί*, the democrats, or people of low birth.

The poems of Theognis have come down to us in a state of utter confusion, arranged according to no principle, and mixed up with one another, and with extracts from other poets. An attempt has been made by Welcker to separate the genuine from the spurious, and to arrange the epigrams; not without considerable success.

Some of the verses are addressed to Cynus, others to Polypaides; and it has been supposed that these are the same persons, Polypaides being the patronymic, and meaning "Son of Polypaïs." Welcker is of a contrary opinion. 548 or 544 B.C. (For the political history of Megara at this time, with which it is necessary to be acquainted in order to understand the historical notices in Theognis, see Aristot. Pol. v. 4, 5; Plut. Quæst. Gr. 18; Grote's History of Greece, vol. iii. p. 60, &c.)

16. In the period usually styled the Attic, elegiac writers were common; the elegiac measure being now used in the epigram, which had been brought into fashion by Simonides. Most of those, however, of whom we have any epigrammatic remains, were more distinguished in other fields of literature, or in the history of their country. Among such may be named Æschylus, Sophocles, Euripides, Ion of Chios, Critias the tyrant, Plato, Aristotle, and Thucydides. Two elegiac lines are also attributed to Socrates, and he is said to have turned the fables of Æsop into verse, and written a hymn to Apollo. (Plato, Phæd. 60, D.)

17. Of the other elegiac poets of the Attic period little is known. Dionysius the Brazen (*Χαλκοῦς*), Evenus of Paros, and Crates the Theban, are the principal of them.

Dionysius flourished about 449 B.C. (Plut. Nic. v.), and was an orator as well as an elegiac poet. He sometimes began his elegies with a pentameter. (Athen. xiii. p. 602; see also Ath. xv. p. 669.)

There seem to have been two Parian poets of the name of Evenus, but it was the younger one who was most famous (Harpocr. in voc.). He is mentioned by Plato (Phædr. pp. 60, 267; Apol. Socr. p. 20). He seems to have been a philosopher as well as a poet.

Crates was also a philosopher, a cynic, and is more noted for his peculiar mode of life than for his poetry. His smaller poems were called *παίγνια*. See, for a long account of him, Diogenes Laertius, vi. 85-93, 96-98. About 328 B.C.

18. In the Alexandrine era the cultivators of the epigram were exceedingly numerous, and many of their compositions have been preserved to us in the Greek Anthology. Callimachus and Eratosthenes (Suid.) were among the most successful, and the epigrams of Theocritus are also good. There were also Philetas of Cos, who lived in the time of Alex-

ander the Great and Ptolemy the First (Suidas : see also Ælian, Var. Hist. ix. 14), Hermesianax of Colophon, a friend of Philetas (Schol. Nic. Ther. 3); Alexander the Ætolian, also a contemporary of Philetas; and Parthenius of Bithynia, who was among the last of the Alexandrine epigrammatists, living in the time of the Roman Emperor Augustus. There was also an elegiac poet of the name of Phanocles, but his date is unknown; the only hint with regard to it being a statement of Clemens Alexandrinus (Strom. vi. p. 750), that he imitated a saying of Demosthenes. Most of these writers were likewise grammarians.

19. Callimachus was the son of Battus and Mesatme, and belonged to the noble Cyrenean family of the Battiadæ. He taught for a time in Eleusis, a suburb of Alexandria, whence he was called by Ptolemy Philadelphus to the museum. He died in the reign of Ptolemy Euergetes. The exact time when he flourished is disputed; perhaps it may be stated at 260 B.C.

Callimachus was very celebrated in his day as a writer both of prose and poetry. According to Suidas he wrote about eight hundred books; many of his scholars are among the most illustrious of the Alexandrians, and his poems were imitated by the Latin poets, such as Catullus and Propertius. His remains consist of six hymns, of which one is not properly so called; a considerable number of epigrams; and numerous fragments. None of them are worth much; the hymns are laboured, very learned, rather heavy, and with very few gleams of poetry.

20. In the Alexandrine age collections of epigrams began to be formed; and sometimes extracts from the lyric poets were included in them. These collections were generally called Anthologies (*Ἀνθολογίαι*), or Garlands (*Στέφανοι*). Among the earliest who devoted themselves to this kind of work were

Polemon (199 B.C.), several of whose books have been noticed by ancient writers (Athen. x. pp. 436, 442; xiii. p. 574, &c.), Alcetas (Athen. xiii. p. 591), and Philochorus (Suid. s. v.) But these confined themselves to the collection of particular classes of epigrams. Meleager was the first who made a general selection. He was followed by Philip of Thessalonica, Diogenianus, and one who does not deserve to be mentioned. Then came the *κύκλος* of Agathias, which was made up of the epigrams of his contemporaries and friends. In the ninth or tenth century (the date is uncertain), Constantinus Cephalas formed a new Anthology, drawing his materials principally from Meleager, Philip, and Agathias, but, at the same time, culling from the works of the early poets. Of this collection there is but one manuscript, called the Vatican, of which no notice was taken, until Salmasius saw its value, and which has not been properly edited until recent times. The Anthology known to our early scholars was that of Maximus Planudes, who was a monk of the fourteenth century. It was formed from the work of Cephalas; but many epigrams, especially those that the monk deemed immoral, were suppressed; and a few were added. Of the Planudean Anthology there are several manuscripts; and it has been frequently edited. (See Jacobs's *Prolegomena*, vol. vi. of *Anthologia Græca*, or Philip Smith's Article on Planudes, in Dr Smith's *Diction. of Biogr. and Myth.*)

21. The Greek Anthology contains very few pieces of genuine poetry; but it is interesting, as giving us, in some measure, a picture of the customs and morality of polished society between the commencement of the Christian era and the sixth century. The serious part of the world at that time was earnestly striving to work out for itself a philosophy which should clear up the aims of life, and the destiny of man, and shew Christianity either to

be true or false; and, accordingly, the best minds were in death struggles with Gnostic schemes and Neo-Platonic philosophy, or were actively engaged in spreading the Christian religion. Those who betook themselves to poetry were, for the most part, literary pedants (grammarians, *γραμματικοί*) who practised verse-making much in the way that it is practised in English schools, or dry lawyers (*σχολαστικοί*) who employed some of their leisure hours in framing poetic trifles. There was no inspiration; for inspiration is an impossibility in men who, like most of the epigram writers, addicted themselves to low vices, and gloried in debasing passions. Many of the epigrams, however, are certainly neat in expression, and bring out the one idea which they are intended to convey with considerable cleverness, though sometimes with abundance of conceits. We have also to remember that the epigram, like our sonnet, afforded room only for a particular kind of poetry. This is especially the case with epigrams on tombs, or epitaphs (see Wordsworth's *Essay on Epitaphs*, at the end of the "Excursion," or in the "Friend"); and some of these, viewed in connexion with the purpose for which they were written, particularly the Christian ones, are touching and beautiful.

22. Of the collectors of epigrams, Meleager and Agathias are especially worthy of notice, as having also been themselves writers of good verses.

Meleager, the son of Eucrates, was born at Gadara (Strabo, xvi. p. 1101; Meleager, Epigg. 126 and 127 in Brunck), and seems to have been a contemporary of Menippus, and a cynic. (See Strabo, as above, and compare Ath. iv. p. 157, with Ath. xi. p. 502.) He died in the island of Cos. (Scolion, in Vat. Cod., quoted by Jacobs, *Proll.* p. xxxviii.) His poetry has often been highly praised; and certainly some of his verses are among the best in the *Anthology*. Flourished about 60 B.C.



23. Agathias was a native of Myrina, a town of Æolic Asia, and was the son of Memnonius, a rhetorician, and Pericleia (Hist. Proœm, pp. 8, 9; Anth. Pal. vii. 552). His mother died at Constantinople when he was three years old. (Anth. Pal. loc. cit.) He studied at Alexandria; and in 554 A.D. (Hist. ii. 16) returned to Constantinople, where he followed the profession of a lawyer, and gained the friendship of the celebrated men of his day, such as Paulus Silentarius, and Macedonius the ex-consul. His poetical works were Daphniaca, or, a collection of love-songs, written in youth; and his κύκλος. (Suidas, Life in Niebuhr's edition of Agathias's Libri Quinque Historiarum in Corp. Script. Byzant.) Born 537 A.D. The date of his death is uncertain; but Niebuhr shews that it is probable he died before 582 A.D.

24. The majority of the writers of the Anthology are unknown individuals; and with regard to others, what is known is unimportant and scanty. Mnasalcas of Sicyon, and Leonidas of Tarentum, were among the earliest and best. Alcæus, the Messenian, is supposed to have flourished at 200 B.C. Antipater of Sidon (Cic. De Orat. iii. 50), and Philodemus, were contemporaries of Cicero, the former being rather older. Antipater of Thessalonica, and Crinagoras of Mitylene, lived in the time of Augustus and Tiberius; Lucillius under Nero; and Marcus Argentarius probably under Trajan. In the beginning of the fifth century lived Palladas, who has furnished a good number of sententious epigrams. He was a grammarian, and very poor. Then come Agathias and his friends, who have been mentioned already. (Notices of all the writers of the Anthology, at the end of vol. xiii. of Jacobs's Greek Anthology.)



## BUCOLIC POETS.

25. If the name of Bucolic exactly described the works of the Bucolic poets, these would have had no connexion with lyric poetry. Bernhardt has correctly placed the Idyls among the productions of the comic poetry of the Dorians. But the remains of Theocritus and Bion contain many poems not bucolic; and not one of the verses of Moschus has any reference to pastoral life.

Theocritus was the son of Praxagoras and Philinna, though some writers, drawing an unwarranted inference from his first Idyl, made him the son of Simichus. (Epig. in p. 52 of this volume; Suidas; and *Θεοκρίτου γένος*, generally placed at the beginning of his poems.) He flourished about 280 B.C. The best of his poems is undoubtedly the *Ἀδωνιάζουσαι*, in which he portrays the character of women to the life. Of Bion almost nothing is known but what Moschus has told us in his *Ἐπιτάφιος Βίωνος*. He was a native of Smyrna, wandered to Sicily, and died a violent death. His date is uncertain; but it is inferred from Suidas (s. v. *Μόσχος*) that he was a contemporary of Theocritus. Moschus was a grammarian, and an acquaintance of the great critic Aristarchus. He was an ardent admirer and imitator of Bion. (Suidas.)

## IAMBIC POETS.

26. Archilochus of Paros, son of Telesicles and Enipo. His mother was a slave. He emigrated from Paros to Thasos, and, according to some, was the leader of the colony. After that, he seems to have wandered about in various places, but ultimately returned to Paros, where he was killed in a battle with the Naxians. The Greeks regarded him as next to Homer in point of merit, and some

even thought him equal.\* Plato, in referring to one of the fables of the poet, speaks of the fox τοῦ σοφωτάτου Ἀρχιλόχου (Plat. Polit. ii. p. 365). The invention of various forms of poetry is attributed to him; and he seems to have attempted all kinds of subjects, though the bent of his genius was decidedly satirical. His attacks on Lycambes and his daughters were very severe. The story, however, that the daughters hanged themselves in consequence of them, is mentioned by no writer earlier than Horace, and in him it is implied, not stated. (See Epp. i. 19, 25.) The life, character, and poetry of Archilochus resemble, in very many points, those of our own Byron. (Ælian, Var. Hist. x. 13. For his death, see Suidas, and for the character of his poems, Quinct. x. 1, 59.) About 700 B.C.

27. Simonides, of Amorgos, or the Iambographer, was a native of Samos, and son of Crines. He led a colony to Amorgos, where he founded three cities. Till very lately he has been confounded with Simonides of Ceos, and his poems mixed up with those of his more celebrated namesake. He wrote principally in Iambics. (Suidas in voc.; also the latter part of the article under Simmias ought to be transferred to this Simonides.) 693 B.C.; or perhaps 660 B.C.

28. Hipponax, of Ephesus, was the son of Pythes and Protis. He was expelled from his native place by the tyrants Athenagoras and Comas, and then took up his abode in Clazomenæ. Here he acquired fame by his attacks on Bupalis and Athenis,† two sculptors who offended the poet by making busts of him; for he was ugly and small, though strong. He invented the choliambus and the parody, and wrote other kinds of poetry also.

\* In the Edinburgh Sculpture Gallery there is a cast of the bust in which the heads of Homer and Archilochus are placed together.

† Bernhardt calls this man *Anthermus*.

With him is frequently mentioned another Iambic poet, Ananius, of whom almost nothing is known. The date of Hipponax is variously given by ancient writers; but it may be placed at about the latter half of the sixth century. (Suidas. For his appearance, *Ath.* xii. p. 552, and *Ælian*, V. H. x. 6. For date, *Plin.* xxxvi. 4, 2.)

29. There are several Iambic poets of whom almost nothing is known, and of whose poems we have only a few fragments. Among these, the most note-worthy are:—

Diphilus (Schol. *Pind.* Ol. x. 83), who was older than Eupolis, as is inferred from Schol. *Aristoph.* *Clouds*, 96.

Æschrion, of Samos, who was an intimate friend of Aristotle, if the notice in Suidas refers to the Iambic poet from whom Athenæus quotes. Called Samian in *Ath.* viii. 335. (*Tzetz.* *Chil.* viii. 406.)

Phoenix, of Colophon. This Iambic poet flourished about 309 B.C. (*Paus.* i. 9, 8). Three interesting Choliambic fragments of his have come down to us.

Parmenon, of Byzantium; Hermias, of Curion; and Critias, of Chios, probably belonged to the Alexandrine age; as did Herodes, whom some have maintained to be a contemporary of Hipponax, on the authority of a verse of that poet. But the reading was incorrect. (*Plin.* *Epp.* iv. 3.)

#### MELIC POETS.

30. The various parts of a melic poem are verse, system, and strophe. Similar to the strophe were the anti-strophe and epode. (*Heph.* *Gaisf.* pp. 129–132, and for the parts of the tragic choruses, see an interpolated chapter (ch. xii.) in Aristotle's *Poetics*.)

31. The principal varieties of melic poetry were: the Pæan, the Dithyramb, Hyporchem, Parthenia,

Encomia, Epinicia, Parœnia, Scolia, Erotica, Epithalamia, Threnes, and Embateria. (Definitions of them in Procl. Chrest. Gaisf. p. 381; in Bernhardt, Grundriss, part second, p. 447; in Mure, vol. iii. book iii. ch. ii; in Bode, and others.)

32. Alcman was probably a native of Sardes (Anth. Pal. vii. 19), though Suidas says he was a Laconian from Messoa. His father's name was either Damas or Titarus. He was at first a slave, but was emancipated by his master. (Heraclit. Pont. Politt. ii.) He was invited to Sparta (Ælian, Var. Hist. xii. 50), and there spent most of his days, jovial and singing jovial songs, and in old age died of morbus pedicularis (Arist. H. A. v. 31). Flourished between 670 and 630 B.C.

33. Alcæus of Mitylene seems to have been born of a noble family, and along with his brother Antimenidas, took a prominent part in the disputes which disturbed his native state. He used his pen and all his influence against Melanchrus, Myrsilus, and others, who aimed at the tyranny; but it is probable he was actuated by a desire to acquire chief power for himself (Strabo, xiii. p. 617). He fought under Pittacus against Phrynon, an Athenian general, and in one of the engagements he threw away his arms (Strabo, xiii. p. 600; Herodot. v. 95). When Pittacus was elected æsymnete by the Mitylenean people, Alcæus and his brother fled, and the poet poured forth his wit and his sarcasm against the new ruler (Strabo, i. 33; Aristot. Politt. iii. 10; Alcæ. fr. 37). They afterwards attempted to deprive Pittacus of his power by force, but failed (Arist. loc. cit.) Pittacus nevertheless pardoned the poet (Diog. Laert. i. 76), and it is probable that he spent the rest of his days in peace. The subjects of Alcæus's muse are very varied; warlike, erotic, symposiac; but his most successful efforts were his *Στασιωτικά*, poems that had reference to the civil broils of his native place. Horace has

many imitations of the poems of Alcæus. For their character, see Dionys. Hal. vett. script. cens. 2, 8; Quintil. Inst. Orr. x. 1, 63, and the subjects of them in Hor. Carm. i. 32. About 611 B.C.

34. Sappho was the daughter of Scamandronymus (Herodot. ii. 135) and Kleis (Suidas), and was born in Mitylene or Eresus. She was of noble family (inferred from Athen. x. 425). Her time seems to have been occupied in the management of an establishment for young ladies,\* whom she taught all polite accomplishments, and several of whom are addressed in her poems. The writers of the middle comedy,† who made Sappho a stock character, gave rise to the story that she fell in love with a young man called Phaon, and that the unfortunate damsel, being rejected, threw herself over the Leucadian rock (Strabo, x. p. 425). Phaon is doubtless a mythical character (see Ælian, xii. 18), and the story of the Leucadian rock is, in Sappho's case, a fabrication, though some did perhaps throw themselves from it to cool their love, or drown it and themselves (Strabo, x. 425). The same writers found lovers for her in Archilochus and Hipponax; and Hermesianax, an elegiac poet, also gave her Anacreon for a suitor. A husband and a daughter were also bestowed on her (Suidas). Her character has been justly vindicated by modern scholars (Welcker, especially) from the aspersions of the comic writers. The ancients spoke in the highest terms of her poetry, and Plato in an epigram (19 Bergk) calls her the tenth muse (see Strabo, xiii.

\* The term "young lady" is rather an anachronism, the "lady" being altogether unknown in ancient times, according to the prevalent opinion, but it very nearly conveys the idea intended. In an article in the *Edinburgh or Quarterly Review* (I think by the Bishop of London), it was maintained that there was only one lady in antiquity, namely, Clytæmnestra!

† In the play of "Masks and Faces," there is an apposite instance of the mixture of historical and imaginary characters; and those who know it, will easily see how worthless is any argument resting on dramatic evidence.



p. 617). The few remains of her that have reached us are exquisite, revealing a warm heart and glowing imagination. She was acquainted with the poet Alcæus, to whom she addressed the following lines :—

*αἰ δ' ἦχες ἔσλων ἡμερον ἦ κάλων,  
καὶ μή τι Φείπην γλῶσσ' ἐκύκα κάκον,  
αἶδως κε νῦν σ' οὐκ ἦχεν ὀππάτ',  
ἀλλ' ἔλεγες περὶ τῷ δικαίως.*

(I regard the epistle in the *Heroides* of Ovid as evidence of no worth in the history of Sappho.)  
About 600 B.C.

35. Before Sappho, there was a poetess of the name of Megalostrata (*Athen.* xiii. p. 600); and two of Sappho's own scholars are known to have written poems; Damophila (*Philostr. Vit. Apoll.* i. 30) and Erinna. Erinna was a native of Telos, wrote a beautiful hexameter poem called "The Spindle," and died at the age of nineteen (*Suidas, Anth. Pal.* ix. 190). Eusebius brings Erinna down to about 350 B.C., and hence some have supposed the existence of two Erinnas; but Eusebius was probably led by wrong evidence to alter the common date (*Eustath. ad Il.* ii. 711; *Euseb. ap. Hieron. ad Ol.* 106).

36. Stesichorus was born either in Metaurus, to which his parents belonged, or in Himera, whither they removed. His original name was Tisias, and his father's was most probably Euphemus, though five names are given, and among them Hesiod (*Suid.*). He lived to the age of eighty-five (*Lucian Macr.* 26), died at Catana and was buried there (*Suid. ad πάντα ὁκτώ*). The story of his blindness on account of his attacks on Helen, and the recovery of his sight on recantation, is well known (*Pausan.* iii. 19, 11, fr. 2, in this Selection; *Plat. Phædr.* p. 243). He joined epic subjects to lyric measures, as Southey has done in



his *Thalaba* and *Curse of Kehama*, but in this style of poetry he had been preceded by *Xanthus*, from whom he borrowed (*Athen.* xii. p. 513). He was the first, as far as we know, who related love tales in verse. He introduced the epode. Born about 635 B.C., died about 554 B.C.

37. *Ibycus* was the son of *Phytius*, and was born in *Rhegium*. He went to the court of *Polycrates*; but nothing is known of his history, except the manner of his death. In some desert place near *Corinth* he was attacked by robbers, and slain. The poet had called on a flock of cranes which happened to fly over, to be his avengers, and the story goes that they really were so; for one of the murderers, who had gone to *Corinth*, observing a flock of cranes in the air, exclaimed, "Lo! here are the avengers of *Ibycus*." The exclamation was heard, and the murderers were apprehended and punished. The truth of this story has been disputed, because, in an epigram (*Anth. Pal.* vii. 714) it is stated that he was buried at *Rhegium*. Though this unknown authority is insufficient of itself to condemn the tale, and though there is nothing absurd or unworthy of credit in it, yet it cannot be said to rest on good evidence, as the first mention made of it occurs in *Antipater Sidonius* (*Anth. Pal.* vii. 745). The poems of *Ibycus* were principally erotic. Some have tried to shew that he also attempted heroic subjects in lyric measures, like *Stesichorus*, but they have not been successful (*Suidas*). *Schiller* has a beautiful poem on the *Cranes of Ibycus*, in which, according to one form of the tale, he supposes the cranes to pass over the theatre. Flourished 540 B.C. His date is not altogether certain. *Suidas* placed him a little earlier than the date here given.

38. *Anacreon* was a native of *Teos*, from which place, while yet young, he emigrated, in 540 B.C., to *Abdera* (*Strabo*, xiv. p. 644.) The real name of his father is generally thought to have been

Scythinus. It cannot have been long after his arrival in Abdera when he was invited to the court of Polycrates of Samos, where he remained for some time. (Strabo, xiv. p. 638, and Herodot. iii. 121.) From this place he removed to Athens, in 522 B.C., at the entreaty of Hipparchus (Pseud.-Plato, Hipparchus, p. 228; Ælian, V. H. viii. 2), and there met Simonides and most of the celebrated poets of the age. It is not certain where he died; but some have supposed, from an epigram of Simonides (116, Bergk), that he was buried in Teos. The sentence, however, admits of another construction, though, if it did certainly state that he was buried in Teos, the authority would be good, since the objection urged by some, that such epigrammatic inscriptions are not to be depended on, cannot be sustained. He died at the age of eighty-five (Luc. Macr. 26). After his death, honours were paid to his memory by the Athenians and Teians; and the epigrams in his praise are very numerous. Anacreon wrote hymns, love-songs, drinking-songs, iambics, and epigrams.

The poems which used to be published under the name of Anacreon, now receive their proper title of Anacreontics, and were undoubtedly written by versifiers of a late age. A few may have been written before the Christian era, but the most may be safely placed in the fourth or fifth century after Christ, and some of them were probably much later than that. Almost all of them contain some idea taken from Anacreon, which is expanded according to the taste of the writer.

39. Simonides, the son of Leoprepes, was born in Iulis, a town in the island of Ceos, in 556 B.C. (This date is inferred from one of his epigrams—148. Bergk.) He went to Athens at the invitation of Hipparchus (Pseud.-Plato, Hipparch. p. 228; Ælian, V. H. viii. 2), and was an especial favourite

with the literary tyrant. Some time after the death of Hippias, he left Athens for Thessaly, where he made songs for the Thessalian princes, the Aleuads, and the Scopads. (Theocritus, xvi. 34 and ff.; Cic. De Orat. ii. 36.) He returned again to Athens, and lived there for a long time, on intimate terms with Themistocles and Pausanias (Plut. Them. v; Cic. Fin. ii. 32; Ælian, V. H. ix. 41), and composed epigrams on the heroic warriors who fought in the many famous battles which then took place. He was also successful in an epigrammatic contest with Æschylus (Anon. Biog. of Æschylus in Schütz, vol. iii. p. 4). He gained no less than fifty-six prizes (Epig. 147 Bergk). When he was more than eighty years old, he removed to Syracuse, and was highly honoured by Hiero. (See Xenophon's Hiero; Cic. De Nat. D. i. 22; Athen. xiv. 656; and Schol. Pind. Olymp. ii. 29.) He died in Syracuse, in 467 B.C. (Suid.)

Simonides was perhaps the most popular of all the Greek lyric poets; and the stories which are told of his wise sayings, and of the care which the gods exercised over him, are very numerous. He is said, however, to have been somewhat fond of money (Aristoph. Pax 698; Plat. Rep. ii. p. 489; Arist. Rh. ii. 6); and for golden rewards he praised princes, contrary to truth (Plato, Protag. p. 346). Some, in recent times, have tried to defend him. Of the various remains left, we have encomia, epinicia, threni, hyporchems, elegies, and epigrams. One of his fragments, that on Danae, is exquisitely beautiful. John Sterling wrote an article on him (Sterling's Remains, by Hare). (Several articles in Suidas, s. v.)

40. Pindar is the only lyric poet whose remains embrace a considerable number of complete poems. He is generally called a Theban, and may have been born in Thebes, though it is more probable that Cynoscephalæ, in the Theban district, was his native

town. His father's name is variously given, but Daiphantus seems the correct one; and his mother was called Cleidice. His genius for poetry was early discovered; and he was sent to Athens, where he received instructions from Lasus of Hermione. On his return to Thebes, which took place before he reached his twentieth year, he received valuable help from the poetesses Myrtis and Corinna, especially the latter (Plut. Glor. Ath. p. 348; fr. 1 of Pindar's hymns). With these he also contended (Corinna fr. given in Selection); but Corinna vanquished him—a victory which Pausanias thought owing to her using the Æolic dialect, and to the beauty of her person (Paus. ix. 22, 3). He appears now to have made Thebes his home, but to have visited the festivals frequently. He was highly honoured by Alexander of Macedon, Arcesilas of Cyrene, and Hiero of Syracuse. At the court of Hiero he lived for a few years, but probably did not like the place, owing to his contempt of the mean practices of Simonides, and the calumnies raised against him by his rival, Bacchylides. Various states of Greece, among these Athens and Rhodes, paid him high honours; and statues were erected to him, and rich rewards bestowed on him. He died a natural death, at the age of eighty, probably in Argos. Pindar was married, perhaps twice, and had a son, Daiphantus, and two daughters, Protomache and Eumetis.

His poems were anciently arranged into hymns, pæans, dithyrambs, parthenia, hyporchems, encomia, threnes, scolia, and epinicia (see Hor. Carm. lib. iv., c. ii. 10 seqq.) The Epinicia formed four books, the whole of which we possess, except a few leaves of the Isthmia. They shew a genuine poet, of great fervour, truthful and sincere in all his sayings, and deeply religious. Indeed, it is this last feature of the poems that shines out above all the rest; and accordingly his treatment of the

myths is peculiarly interesting to the student of mythology. (See Ott. Müller's Remarks in his *Prolegomena zu einer wissen. Mythol.* p. 87.) Born 522 B.C., and died 442.

The authorities for the life of Pindar are some prose and poetical lives, one by Thomas Magister, and the others probably by late writers. They are prefixed to Boeckh's edition of the *Scolia*, and may be found in Donaldson's *Pindar*. Another life has recently been edited, first by Tafel, and then in the most recent editions of *Pindar*; and also in Westermann's *Vit. Script. Græc. Minores*.

41. The poetesses Corinna and Myrtis have been mentioned already in the account of Pindar. Several fragments remain of the poems of Corinna. She was the daughter of Achelodorus and Procratia, and is said to have gained five victories in poetic contests. She wrote epigrams and melic poetry in the Bæotian dialect. (Suidas; also Ælian, V. H. xiii. 24, whose story, however, is regarded as false.)

About 510 B.C. flourished Telesilla, of Argos, who was as much celebrated for her valour as for her poetry (Plut. *De Virt. Mul.* p. 245; Pausan. ii. 20, 8). The story, however, told by these writers of her expelling the Spartans has been justly called in question; for the evidence in favour of it is late, and the silence of Herodotus in a particular account of the Spartan expedition is extraordinary, if he had heard of Telesilla's exploits (Herod. vi. 76-83). She wrote hymns to different gods, but little is known of her poetry. (Art. in Suidas.)

About 450 B.C. flourished another poetess, Praxilla, of Sicyon, who was famed for her *scolia*. Nothing is known of her history. In addition to *scolia*, she wrote hymns and dithyrambs. (Prov. Coisl. 248; Heph. p. 22.)

Here may be mentioned also another poetess, Melinno, of whom likewise nothing is known. She is the writer of the Ode to Rome, commonly attri-



buted to Erinna. Schneidewin conjectures that she was a native of Locri Epizephyrii, and that the Ode to Rome was written in the year of the city 469, on the occasion of the Romans getting possession of Locri, which was then held by the soldiers of Pyrrhus. (Liv. ix. 16; see also Anth. Pal. vi. 353.) This date is evidently too early.

42. Timocreon, of Rhodes, is called an epic, a comic, and a melic poet. The last is the proper designation. He was an athlete, and engaged in the pentathlon, and was notorious as an extraordinary eater. (Epigr. by Simonides, p. 84 of this Selection; Ath. x. pp. 415, 416.) He wrote poems against Themistocles, and was a bitter antagonist of Simonides. At one time of his life he is supposed to have joined the Persians (Athen. loc. cit., and fr. 3 of his poems.) Some have inferred from the epigram of Simonides that Timocreon died before that poet; but the inference is unfair; comp. Burns's epigram on Captain Grose. The remark of Athenæus that the epigram was on his tomb, must be regarded as a careless mistake. He wrote iambics, scolia, and epigrams. (Suidas; Plut. Them. xxi; Schol. Aristoph. Acharn. 532.)

43. Bacchylides was the nephew of Simonides (Strabo, x. p. 486), and a native of Iulis. His father's name is variously given as Medon (Suid.), Meilon (Epigr. in Boeckh's Scholl. Pind. p. 8, or Donaldson's Pind. p. xlix.), and Meidylus (Et. Mag. p. 582, 20). He was at the court of Hiero along with his uncle, and was there a rival of Pindar (Ælian, V. H. iv. 15; Scholl. to Pind. Ol. ii. 87, Pyth. ii. 53). He travelled also in Peloponnesus (Plut. de. Exil. p. 606). Of his death we know nothing.

He wrote epinicia, hymns, pæans, dithyrambs, wine and love-songs, hyporchems, and epigrams. Flourished about 470 B.C.

44. Several poets, especially in the Attic age,



devoted themselves to the dithyramb. Among the earliest of them were Cydias, Lamprocles, and perhaps Licymnius; but of the history of these poets we are almost entirely ignorant. Of Lasus of Hermione, and of Pratinas, two of the most distinguished dithyrambic poets, more is known. The former was the instructor of Pindar, and founded dithyrambic contests. The latter is celebrated as the originator of satyr plays, and in his time stood next to Æschylus as a tragedian.

45. Diagoras, of Melos, son of Teleclydes or Teleclytus, was a melic poet, but is more celebrated as a philosopher. He was termed Atheist by the Greeks, but this word as used by them meant nothing more than that he was antagonistic to the received religion—a sense in which it was also applied to the Christians. He was condemned by the Athenians for impiety, left Athens, and died in Corinth. Some writers have tried to find political causes for the persecution to which he was subjected; without good reason, for there can be no doubt that the Athenians were above all Greeks the most bigoted, as they were the most superstitious or religious, and that they would be most ready to persecute one who, like Diagoras or Socrates, sought to change the prevalent creed. (See Mure's *Hist. of Gr. Lit.* vol. iv. p. 520.) His poems were pæans, encomia, and perhaps dithyrambs. (Suidas; Scholl. on Arist. *Frogs*, 323, *Birds*, 1073). 411 B.C. is the date of his accusation.

46. Melanippides. Suidas mentions two of the name of Melanippides, and there really may have been two, though, owing to Suidas's careless practice of multiplying individuals of the same name, no dependence can be placed on his statements. Melanippides, called the younger by Suidas, lived for a time at the court of Perdiccas, and there died. He was among the first to introduce those changes into the music of Greece which were lashed by

Aristophanes, and men of a severer school, as worthless and licentious innovations. (Suidas; see also Xen. Mem. i. 4, 3.) Flourished about 420 B.C., or perhaps a little earlier.

47. Philoxenus, of Cythera, was the son of Eulytides, and a disciple of Melanippides. He was born in 435 B.C. His history is confounded with that of another Philoxenus, a Leucadian, and a parasite, who was contemporary. It may be affirmed, however, with certainty, that he was in his early days a slave; that he left his native place, and lived for some time in Sicily with Dionysius the tyrant; and that, displeasing his patron, he was thrown into prison, from which he was no sooner released than he bade farewell to the island. His death may have taken place in Ephesus, as Suidas asserts; but this point is disputed. He died at the age of fifty-five (Mar. Par. Ep. 70).

He was one of the best of dithyrambic poets (see Antiphanes in Ath. xiv. p. 643). The names of the pieces of which we have fragments are, the Deipnon and the Cyclops. He wrote epigrams also. (Suid. s. v. and *φιλοξένου γραμμάτιον*.)

48. Timotheus, of Miletus, the son of Thersander, as a dithyrambic poet and composer of music, attained a celebrity as great, if not greater, than that of Philoxenus. Little is known of his life. He was born in 446 B.C., and died in 357 B.C. (Mar. Par. Ep. 77). He was an intimate friend of Euripides. At some time of his life he visited Sparta (Pausan. iii. 12, 8), and died in Macedonia, according to Stephanus of Byzantium, v. *Μίλητος*. He wrote dithyrambs, hymns, pæans, and various other forms of lyric poetry. He also added an eleventh string to the lyre. (Paus. l. c.; Suidas; Alex. Ætol. in Macrob. Saturn. v. 22, or fr. 2 in Schneidewin.)

49. Telestes and Polyidus were contemporaries of Philoxenus and Timotheus, and were nearly

equally famous in dithyrambic poetry (Diod. xiv. 46). Telestes belonged to Selinus. The name of his poems are, *Argo*, *Asclepius*, and a *hymenæus*. (Suidas.) Of the poetry of Polyidus no fragment has come down to us. One of his scholars once conquered Timotheus. (Athen. viii. p. 352.)

50. It may be remarked here that what is called the tragedy of the Greeks had a strong lyric element in it, and that some of the first lyrics of the Greeks are to be found in their dramas. Those of Euripides, especially, abound in exquisite songs, which, like some in the "*Duenna*" of Sheridan, or the "*Beggar's Opera*" of Gay, among us, became popular, and were sung on festive occasions. This remark is equally true of the comic poets; and some of the lyrics of Aristophanes, who, like our own Hood, had a vast depth of seriousness at the bottom of his jokes, are exquisite, full of vivacity, and sometimes, as in the choral ode on ancient manners in the *Clouds*, rising to the grandest poetry. (On this subject see Prof. Blackie's *Essay on Greek Tragedy*, in the first vol. of his translation of *Æschylus*.)

51. After the Attic age, melic poetry was little cultivated. Almost the only note-worthy melic efforts are the hymns of Dionysius and Mesomedes, given in this Selection. It is not certain which of the numerous persons of the name of Dionysius mentioned in ancient writers is the author of the hymn. Jacobs supposes him to be of Halicarnassus, and that he lived in the reign of Hadrian; while Fabricius attributed it to a Dionysius of Antioch, who belonged to the fourth century after the Christian era. Mesomedes was a Cretan, and a freedman of the Emperor Hadrian (Suidas).

#### CHRISTIAN POETS.

52. St Paul makes mention not only of psalms, but of hymns and odes (Eph. v. 19; Col. iii. 16); so

that in his time the Christians had begun to pour forth their feelings in songs of their own. Antiphonal singing is mentioned in the celebrated letter of Pliny (Epp. x. 97); and writers after him that refer to the service of the Church, allude to this part of the worship.

The first specimen of a Greek Christian hymn, as far as I know, is the psalm of the Naassenes or Nahasenes, given in the recently found book of Hippolytus, p. 122. It is written, as the editor Emmanuel Miller remarks, in logædæic anapæstics; but it is in such a corrupt state, and so little is known of the doctrines of the sect, that not much sense can be made out of it. Perhaps there was never much sense in it.

The next specimens we have, are attributed to Clemens Alexandrinus, and are given in this Selection. Several Christian poems are also published in the Anthology; and a whole book is devoted to the epigrams of the celebrated Gregory, of Nazianzum, who was also the author of the *Χριστὸς πάσχων*, a famous tragedy, mentioned by Milton in his Preface to Samson Agonistes.

The principal hymn writers to the Christian Church were Synesius and Cosmas. Synesius, of Cyrene, flourished in the commencement of the fifth century, and Cosmas in the eighth century. The hymns of Cosmas, the whole of which have not yet been published, are not written in metre; and this seems to have been the case with almost all the hymns of the ancient Greek Church. In the services of the present Greek Church, hymns are still used, but they are not metrical. A kind of rhythm is often distinguishable in them, sometimes very clearly, as in the specimen headed *οἶκος*, in this Selection.

## NEO-HELLENIC POETS.

53. The first Neo-Hellenic poet of whom we know anything, is Theodorus Prodromus, who, in the twelfth century, wrote verses both in ancient and modern Greek. One of his ancient Greek odes is given in p. 98 of this Selection. Korais in his *Ἀτακτα*, has published a specimen of his Neo-Hellenic poems; but the opinion of him which we form from this production, is not high.

In 1627, Nicolaos Drimiticos wrote his "Fair Shepherdess;" a poem of considerable power, with passages here and there beautiful and touching.

In 1824, Fauriel made his celebrated collection of the Modern Greek ballads. Like other popular poems, most of them were written while the facts which they narrate excited the interest of the people, that is, immediately on their taking place. They relate, for the most part, to the Klephts, who lived in independence on their native hills, successfully resisting every effort of the infidel Turks to subdue them, and ultimately coming forth to give the most effective aid to the late Greek revolution.

In recent times, the lyric poetry of the Greeks has flowed out in copious streams—perhaps far too copious. At the head we must place the patriot Rhigas, a noble man, animated by an intense love of freedom. Then there is Athanasios Christopoulos, who, in Anacreontics, charmed the ladies, and wrote pretty love and drinking songs. In still more recent times, we have two poetic brothers of the name of Soutsos, who have sung many good songs. In Greece, I believe, these men are now not thought much of; partly on account of their political opinions, and partly because their self-conceit is intolerable.

Amongst Neo-Hellenic lyric poets, Professor Rangavis deserves particular mention. He is a

man of thorough scholarship ; but has frequently chosen the popular dialect as the vehicle of his poetic feelings. There are also Calvos, and Salomos, and a numerous host of young lyrists ; but whether they are to produce poems worthy of a place beside those of Pindar and Simonides, time alone can tell.



THE  
GREEK LYRIC POETS.



# PART I.

## ELEGIAC POETS.

### ΚΑΛΛΙΝΟΥ.

Μέχρις τεῦ κατάκεισθε ; κότ' ἄλκιμον ἔξετε θυμόν,  
ὦ νέοι ; οὐδ' αἰδεῖσθ' ἀμφιπερικτίονας,  
ὧδε λίην μεθιέντες ; ἐν εἰρήνῃ δὲ δοκεῖτε  
ἦσθαι· ἀτὰρ πόλεμος γαίαν ἅπασαν ἔχει.

καί τις ἀποθνήσκων ὕστατ' ἀκοντισάτω. 5  
τιμῆν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι  
γῆς πέρι, καὶ παίδων, κουριδίης τ' ἀλόχου,  
δυσμενέσιν· θάνατος δὲ τότ' ἔσσεται ὅπποτε κεν δῇ  
Μοῖραι ἐπικλώσωσ'· ἀλλὰ τις ἰθὺς ἴτω  
ἔγχος ἀνασχόμενος, καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ 10  
ἔλσας, τὸ πρῶτον μιγνυμένου πολέμου.  
οὐ γάρ κως θάνατόν γε φυγεῖν εἰμαρμένον ἐστίν  
ἄνδρ', οὐδ' εἰ προγόνων ἢ γένος ἀθανάτων.  
πολλάκι δηϊότητα φυγῶν καὶ δοῦπον ἀκόντων  
ἔρχεται, ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου. 15  
ἀλλ' ὁ μὲν οὐκ ἔμπας δῆμῳ φίλος, οὐδὲ ποθεινός·  
τὸν δ' ὀλίγος στενάχει καὶ μέγας, ἣν τι πάθη.  
λαῶ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρός  
θνήσκοντος· ζῶων δ' ἄξιος ἡμιθέων.  
ὥσπερ γάρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν 20  
ἔρδει γὰρ πολλῶν ἄξια μῶνος ἔων.

## ΤΥΡΤΑΙΟΥ.

## Εὐνομία.

## 1.

Αὐτὸς γὰρ Κρονίων, καλλιστεφάνου πόσις Ἥρης,  
 Ζεὺς Ἡρακλείδαις τήνδε δέδωκε πόλιν  
 οἷσιν ἅμα προλιπόντες Ἐρινεὸν ἠνεμόεντα  
 εὐρείαν Πέλοπος νῆσον ἀφικόμεθα.

## 2.

Φοῖβον ἀκούσαντες Πυθωνόθεν οἴκαδ' ἔνεικαν  
 μαντείας τε θεοῦ καὶ τελέεντ' ἔπεα·  
 ὧδε γὰρ ἀργυρότοξος ἄναξ ἐκάεργος Ἀπόλλων  
 χρυσοκόμης ἔχρη πίνονος ἐξ ἀδύτου  
 ἄρχειν μὲν βουλῆς θεοτιμήτους βασιλῆας, 5  
 οἷσι μέλει Σπάρτης ἱμερόεσσα πόλις,  
 πρεσβυγενεῖς τε γέροντας· ἔπειτα δὲ δημότας ἄνδρας,  
 εὐθείαις ῥήτράις ἀνταπομειβομένους,  
 μυθεῖσθαι τε τὰ καλὰ καὶ ἔρδειν πάντα δίκαια,  
 μηδ' ἐπιβουλεύειν τῇδε πόλει τι κακόν· 10  
 δήμου τε πλήθει νίκην καὶ κάρτος ἔπεσθαι.  
 Φοῖβος γὰρ περὶ τῶν ὧδ' ἀνέφηνε πόλει.

## Ὑποθήκαι.

## 3.

Ἄλλ', Ἡρακλῆος γὰρ ἀνικῆτου γένος ἐστέ,  
 θαρσεῖτ', οὐπω Ζεὺς αὐχένα λοξὸν ἔχει.  
 μηδ' ἀνδρῶν πληθύν δειμαίνετε, μηδὲ φοβεῖσθε,  
 ἰθὺς δ' εἰς προμάχους ἀσπίδ' ἀνὴρ ἐχέτω,  
 ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαίνας 5  
 κῆρας ὁμῶς αὐγαῖς ἡελίοιο φίλας.

ἴστε γὰρ Ἄρῃος πολυδακρύου ἔργ' αἶδηλα,  
 εὖ δ' ὀργὴν ἐδάητ' ἀργαλέου πολέμου,  
 καὶ πρὸς φευγόντων τε διωκόντων τ' ἐγένεσθε,  
 ὦ νέοι, ἀμφοτέρων δ' εἰς κόρον ἠλάσατε. 10  
 οἳ μὲν γὰρ τολμῶσι, παρ' ἀλλήλοισι μένοντες,  
 εἷς τ' αὐτοσχεδίην καὶ προμάχους ἰέναι,  
 παυρότεροι θνήσκουσι, σάουσι δὲ λαὸν ὀπίσσω  
 τρεσσάντων δ' ἀνδρῶν πᾶς ἀπόλωλ' ἀρετή.  
 οὐδεὶς ἂν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα, 15  
 ὅσος, ἂν αἰσχυρὰ πάθῃ, γίγνεται ἀνδρὶ κακά.  
 ἀργαλέον γὰρ ὅπισθε μετάφρενόν ἐστι δαΐζειν  
 ἀνδρὸς φεύγοντος δηΐῳ ἐν πολέμῳ.  
 αἰσχυρὸς δ' ἐστὶ νέκυς κακκείμενος ἐν κονίησι  
 νῶτον ὅπισθ' αἰχμῇ δουρὸς ἐληλαμένος. 20  
 ἀλλὰ τις εὖ διαβὰς μενέτω, ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν,  
 μηρούς τε, κνήμας τε κάτω, καὶ στέρνα, καὶ ὦμους  
 ἀσπίδος εὐρείης γαστρὶ καλυψάμενος·  
 δεξιτερῇ δ' ἐν χειρὶ τινασσέτω ὄμβριμον ἔγχος, 25  
 κινείτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς.  
 ἔρδων δ' ὄμβριμα ἔργα, διδασκέσθω πολεμίζειν,  
 μῆδ' ἐκτὸς βελέων ἐστάτω ἀσπίδ' ἔχων.  
 ἀλλὰ τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχεϊ μακρῷ  
 ἢ ξίφει οὐτάζων δήϊον ἄνδρ' ἐλέτω· 30  
 καὶ πόδα παρ ποδὶ θεὶς καὶ ἐπ' ἀσπίδος ἀσπίδ' ἐρείσας,  
 ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέῃ  
 καὶ στέρνῳ στέρνῳ πεπλημένος ἀνδρὶ μαχέσθω,  
 ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἐλών.  
 ὑμεῖς δ', ὦ γυμνήτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος 35  
 πτώσσοντες, μεγάλοις σφάλλετε χερμαδίους,  
 δούρασί τε ξεστοῖσιν ἀκοντίζοντες ἐς αὐτούς,  
 τοῖσι πανοπλίταις πλησίον ἰστάμενοι.

## 4.

Οὐτ' ἂν μνησαίμην, οὐτ' ἐν λόγῳ ἄνδρα τιθείμην,  
 οὔτε ποδῶν ἀρετῆς, οὔτε παλαισμοσύνης,  
 οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε,  
 νικῶν δὲ θεῶν Θρηϊκίον Βορέην,  
 οὐδ' εἰ Τιθωνοῖο φυὴν χαριέστερος εἴη, 5  
 πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον,  
 οὐδ' εἰ Ταυταλίδεω Πέλοπος βασιλεύτερος εἴη,  
 γλῶσσαν δ' Ἀδρήστου μελιχόγηρυν ἔχοι,  
 οὐδ' εἰ πᾶσαν ἔχοι δόξαν πλὴν θούριδος ἀλκῆς,  
 —οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ— 10  
 εἰ μὴ τετλαίῃ μὲν ὁρῶν φόνον αἱματόευντα  
 καὶ δηῖων ὀρέγοιτ' ἐγγύθεν ἰστάμενος.  
 ἥδ' ἀρετῇ, τόδ' ἄεθλον ἐν ἀνθρώποισιν ἄριστον  
 κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέῳ.  
 ξυνὸν δ' ἐσθλὸν τοῦτο πόλῃτ' τε παντί τε δήμῳ, 15  
 ὅστις ἀνὴρ διαβὰς ἐν προμάχοισι μένῃ  
 νωλεμέως, αἰσχυρᾶς δὲ φυγῆς ἐπὶ πάγχυ λάθεται,  
 ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος,  
 θαρσύνη δ' ἔπεσιν τὸν πλησίον ἄνδρα παρεστῶς·  
 οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ· 20  
 αἶψα δὲ δυσμενέων ἀνδρῶν ἔτρεφε φάλαγγας  
 τρηχείας, σπουδῇ τ' ἔσχεθε κύμα μάχης·  
 αὐτὸς δ' ἐν προμάχοισι πεσὼν φίλον ὤλεσε θυμόν  
 ἄστνυ τε καὶ λαοὺς καὶ πατέρ' εὐκλείσας,  
 πολλὰ διὰ στέρνοιο, καὶ ἀσπίδος ὀμφαλοέσσης, 25  
 καὶ διὰ θώρηκος πρόσθεν ἐληλαμένος·  
 τόνδ' ὀλοφύρονται μὲν ὁμῶς νέοι ἡδὲ γέροντες,  
 ἀργαλέῳ τε πόθῳ πᾶσα κέκηδε πόλις·  
 καὶ τύμβος, καὶ παῖδες ἐν ἀνθρώποις ἀρίσημοι  
 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω. 30  
 οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλυται οὐδ' ὄνομ' αὐτοῦ,  
 ἀλλ' ὑπὸ γῆς περ ἐὼν γίγνεται ἀθάνατος,



ὄντιν' ἀριστεύοντα, μένοντά τε, μαρνάμενόν τε  
 γῆς πέρι καὶ παίδων, θοῦρος Ἄρης ὀλέση.  
 εἰ δὲ φύγῃ μὲν κῆρα τανηλεγέος θανάτοιο, 35  
 νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἔλῃ,  
 πάντες μιν τιμῶσιν ὁμῶς νέοι ἡδὲ παλαιοί,  
 πολλὰ δὲ τερπνὰ παθὼν ἔρχεται εἰς Αἶδην  
 κηράσκων δ' ἀστοῖσι μεταπρέπει, οὐδέ τις αὐτόν  
 βλάπτειν οὔτ' αἰδοῦς οὔτε δίκης ἐθέλει, 40  
 πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἳ τε κατ' αὐτόν  
 εἴκουσ' ἐκ χώρας, οἳ τε παλαιότεροι.  
 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι  
 πειράσθω θυμῷ, μὴ μεθιὲς πόλεμον.

Ἑμβατήριον.

5.

Ἄγετ', ὦ Σπάρτας εὐάνδρου  
 κοῦροι πατέρων πολιῆται,  
 λαιᾶ μὲν ἵτυν προβάλεσθε  
 δόρυ δ' εὐτόλμως βάλλοντες  
 μὴ φειδόμενοι τᾶς ζωᾶς  
 οὐ γὰρ πάτριον τᾶ Σπάρτα.

## ΜΙΜΝΕΡΜΟΥ.

1.

Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης ;  
 τεθναῖν, ὅτε μοι μηκέτι ταῦτα μέλοι,  
 κρυπταδὴ φιλότης καὶ μείλιχα δῶρα καὶ εὐνή·  
 ἄνθε' αἰεὶ ἥβης γίγνεται ἀρπαλέα  
 ἀνδράσιν ἡδὲ γυναιξίν· ἐπεὶ δ' ὀδυνηρὸν ἐπέλθῃ 5  
 γῆρας, ὃ τ' αἰσχρὸν ὁμῶς καὶ κακὸν ἄνδρα τιθεῖ,

αἰεὶ μὲν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,  
οὐδ' αὐγὰς προσορῶν τέρπεται ἡελίου,  
ἀλλ' ἐχθρὸς μὲν παισὶν, ἀτίμαστος δὲ γυναιξίν·  
οὕτως ἀργαλέον γήρας ἔθηκε θεός.

10

## 2.

Ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὥρη  
ἔαρος, ὅτ' αἰψ' αὐγῆς αὖξεται ἡελίου,  
τοῖς ἵκελοι πήχυιον ἐπὶ χρόνον ἀνθεσιν ἥβης  
τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακόν  
οὔτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναι,  
ἣ μὲν ἔχουσα τέλος γήραος ἀργαλέον,  
ἣ δ' ἐτέρῃ θανάτιο· μίνυνθα δὲ γίγνεται ἥβης  
καρπός, ὅσον τ' ἐπὶ γῆν κίδναται ἡέλιος·  
αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμείψεται ὥρης,  
αὐτίκα τεθνᾶναι βέλτιον ἢ βίος·  
πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε οἶκος  
τρυχούται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει·  
ἄλλος δ' αὖ παίδων ἐπιδεύεται, ὧν τε μάλιστα  
ἰμεύρων κατὰ γῆς ἔρχεται εἰς Αἴδην·  
ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἔστιν  
ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ διδοί.

5

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## 3.

Οὐ μὲν δὴ κείνου γε μένος καὶ ἀγῆνορα θυμόν  
τοῖον ἐμεῦ προτέρων πεύθομαι, οἳ μιν ἴδον  
Λυδῶν ἵππομάχων πυκινὰς κλονέοντα φάλαγγας  
Ἑρμιον ἀμ πεδίου, φῶτα φερεμμελίην·  
τοῦ μὲν ἄρ' οὔποτε πάμπαν ἐμέμψατο Παλλὰς Ἀθήνη  
δριμὺ μένος κραδίης, εὖθ' ὅγ' ἀνὰ προμάχους  
σεύαιθ', αἱματόεντος ἐν ὕσμινῃ πολέμοιο  
πικρὰ βιαζόμενος δυσμενέων τέλεα.

5

οὐ γάρ τις κείνου δηΐων ἔτ' ἀμεινότερος φῶς  
 ἔσκειν ἐποίχεσθαι φυλόπιδος κρατερῆς  
 ἔργον, ὅτ' αὐγαῖσιν φέρετ' ὠκέος ἡελίοιο.

## 4.

Ἡέλιος μὲν γὰρ ἔλαχεν πόνον ἡματα πάντα,  
 οὐδέ ποτ' ἀμπαυσις γίνεται οὐδεμία  
 ἵπποισιν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἥως  
 Ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆ·  
 τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνὴ  
 κοίλῃ, Ἡφαίστου χερσὶν ἐληλαμένη  
 χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ  
 εὔδονθ' ἀρπαλέως, χώρου ἀφ' Ἐσπερίδων  
 γαῖαν ἐς Αἰθιοπῶν, ἵνα οἱ θοὸν ἄρμα καὶ ἵπποι  
 ἐστᾶσ', ὅφρ' Ἥως ἡριγένεια μόλῃ·  
 ἔνθ' ἐπέβη ἐτέρων ὀχέων Ὑπερίονος υἱός.

## ΣΟΛΩΝΟΣ.

## 1.

## Σαλαμίς.

Αὐτὸς κήρυξ ἦλθον ἀφ' ἱμερτῆς Σαλαμῖνος,  
 κόσμον ἐπέων ὥδην ἀντ' ἀγορῆς θέμενος.

. . . . .

Εἶην δὲ τότε ἐγὼ Φολεγάνδριος ἢ Σικινίτης  
 ἀντί γ' Ἀθηναίου, πατρίδ' ἀμειψάμενος·  
 αἶψα γὰρ ἂν φύτις ἦδε μετ' ἀνθρώποισι γένοιτο·  
 Ἀττικὸς οὗτος ἀνὴρ τῶν Σαλαμιναφετῶν.

. . . . .

Ἴομεν εἰς Σαλαμῖνα, μαχησόμενοι περὶ νήσου  
 ἱμερτῆς, χαλεπὸν τ' αἰσχος ἀπωσόμενοι.

## 2.

## Ἀθηναίων Πολιτεία.

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐπότ' ὀλεῖται  
αἶσαν καὶ μακάρων θεῶν φρένας ἀθανάτων·  
τοίη γὰρ μεγάλθυμος ἐπίσκοπος ὁμβριμοπάτρη.

Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει.

αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἀφραδίῃσιν

5

ἄστοι βούλονται, χρήμασι πειθόμενοι,

δήμου θ' ἡγεμόνων ἄδικος νόος, οἷσιν ἔτοιμον

ὑβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν·

οὐ γὰρ ἐπίστανται κατέχειν κόρον, οὐδὲ παρούσας

εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ·

10

. . . . .

πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι

. . . . .

οὔθ' ἱερῶν κτεάνων οὔτε τι δημοσίων

φειδόμενοι, κλέπτουσιν ἐφ' ἀρπαγῇ ἄλλοθεν ἄλλος,

οὐδὲ φυλάσσονται σεμνὰ Δίκης θέμεθλα,

ἢ σιγῶσα σύνοιδε τὰ γινόμενα, πρό τ' ἔοντα,

15

τῷ δὲ χρόνῳ πάντως ἦλθ' ἀποτισομένη.

τοῦτ' ἤδη πάσῃ πόλει ἔρχεται ἔλκος ἄφυκτον,

εἰς δὲ κακὴν ταχέως ἤλυθε δουλοσύνην,

ἢ στάσιν ἔμφυλον πόλεμόν θ' εὖδοντ' ἐπεγείρει,

20

ὃς πολλῶν ἐρατὴν ὤλεσεν ἡλικίην·

ἐκ γὰρ δυσμενέων ταχέως πολυήρατον ἄστν

τρύχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις.

ταῦτα μὲν ἐν δήμῳ στρέφεται κακά· τῶν δὲ πενιχρῶν

ἱκνοῦνται πολλοὶ γαῖαν ἐς ἄλλοδαπὴν

πραθέντες δεσμοῖσί τ' ἀεικελίοισι δεθέντες,

25

καὶ κακὰ δουλοσύνης ζυγὰ φέρουσι βίᾳ.

οὕτω δημόσιον κακὸν ἔρχεται οἴκαδ' ἐκάστῳ,

αὐλαιοὶ δ' ἔτ' ἔχειν κύκ ἐθέλουσι θύραι,

ὑψηλὸν δ' ὑπὲρ ἔρκος ὑπέρθορεν, εὔρε δὲ πάντως,  
 εἴ γέ τις ἦ φεύγων ἐν μυχῷ ἢ θαλάμῳ. 30  
 ταῦτα διδάξαι θυμὸς Ἀθηναίους με κελεύει,  
 ὥς κακὰ πλείστα πόλει δυσνομία παρέχει,  
 εὐνομία δ' εὖκοσμα καὶ ἄρτια πάντ' ἀποφαίνει,  
 καὶ θαμὰ τοῖς ἀδίκοις ἀμφιτίθησι πέδας·  
 τραχέα λειαίνει, παύει κόρον, ὕβριν ἀμαυροῖ, 35  
 αὐαίνει δ' αἴτης ἄνθεα φύόμενα,  
 εὐθύνει δὲ δίκας σκολιάς ὑπερήφανά τ' ἔργα  
 πραῖνει, παύει δ' ἔργα διχοστασίης,  
 παύει δ' ἀργαλέης ἔριδος χόλον· ἐστὶ δ' ὑπ' αὐτῆς  
 πάντα κατ' ἀνθρώπους ἄρτια καὶ πινυτά. 40

## 3.

Δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος, ὅσσον ἐπαρκεῖ,  
 τιμῆς οὔτ' ἀφελὼν οὔτ' ἐπορεζάμενος·  
 οἱ δ' εἶχον δύναμιν καὶ χρήμασιν ἦσαν ἀγητοί,  
 καὶ τοῖς ἐφρασάμην μηδὲν ἀεικὲς ἔχειν.  
 ἔστην δ' ἀμφιβαλὼν κρατερόν σάκος ἀμφοτέροισιν, 5  
 νικᾶν δ' οὐκ εἶας οὐδετέρους ἀδίκως.

## 4.

Εἰ δὲ πεπόνθατε λυγρὰ δι' ὑμετέρεην κακότητα,  
 μή τι θεοῖς τούτων μοῖραν ἐπαμφέρετε·  
 αὐτοὶ γὰρ τούτους ηὔξησατε ῥύσια δόντες,  
 καὶ διὰ ταῦτα κακὴν ἔσχετε δουλοσύνην·  
 εἰς γὰρ γλῶσσαν ὀράτε καὶ εἰς ἔπη αἰμύλου ἀνδρός, 5  
 εἰς ἔργον δ' οὐδὲν γιγνόμενον βλέπετε·  
 ὑμῶν δ' εἰς μὲν ἕκαστος ἀλώπεκος ἵχνεσι βαίνει,  
 σύμπασιν δ' ὑμῖν χαῦνος ἔνεστι νόος.

## 5.

## Πρὸς Φιλόκυπρον.

Νῦν δὲ σὺ μὲν Σολίοισι πολλὸν χρόνον ἐνθάδ' ἀνάσσω  
 τήνδε πόλιν ναίοις καὶ γένος ὑμέτερον  
 αὐτὰρ ἐμὲ ξὺν νηϊ θοῇ κλεινῆς ἀπὸ νήσου  
 ἀσκηθῇ πέμποι Κύπρις ἰοστέφανος·  
 οἰκισμῷ δ' ἐπὶ τῷδε χάριν καὶ κῦδος ὀπάζοι  
 ἔσθλόν καὶ νόστον πατρίδ' ἐς ἡμετέρην.

## 6.

## Ὑποθήκαι εἰς αὐτόν.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
 Μοῦσαι Πιερίδες, κλύτέ μοι εὐχομένω.  
 ὄλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἀπάντων  
 ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθήν·  
 εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρόν, 5  
 τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.  
 χρήματα δ' ἱμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι  
 οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.  
 πλοῦτος δ', ὃν μὲν δῶσι θεοί, παραγίγνεται ἀνδρὶ  
 ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν· 10  
 ὃν δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον  
 ἔρχεται, ἀλλ', ἀδίκους ἔργμασι πειθόμενος,  
 οὐκ ἐθέλων, ἔπεται· ταχέως δ' ἀναμίσγεται ἄτη.  
 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρός,  
 φλαύρη μὲν τὸ πρῶτον, ἀνιερὴ δὲ τελευτᾷ. 15  
 οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.  
 ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἑξαπίνης δέ  
 ὥστ' ἄνεμος νεφέλας αἶψα διεσκέδασεν  
 ἡρινός, ὃς πόντου πολυκύμονος ἀτρυγέτιο  
 πυθμένα κινήσας, γῆν κατὰ πυροφόρον 20



δηώσας καλὰ ἔργα, θεῶν ἔδος αἰπὺν ἰκάνει  
 οὐρανόν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν·  
 λάμπει δ' ἡελίοιο μένος κατὰ πύονα γαῖαν  
 καλόν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·  
 τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἐκάστω, 25  
 ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος.  
 αἰεὶ δ' οὐ' ἐλέληθε διαμπερές, ὅστις ἀλιτρὸν  
 θυμὸν ἔχει, πάντως δ' ἐς τέλος ἐξεφάνη.  
 ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· ἦν δὲ φύγωσιν  
 αὐτοί, μηδὲ θεῶν μοῖρ' ἐπιούσα κίχῃ, 30  
 ἥλυθε πάντως· αὐτίς ἀναίτιοι ἔργα τίνουσιν  
 ἢ παῖδες τούτων ἢ γένος ἐξοπίσω.  
 θνητοὶ δ' ὧδε νοεῦμεν ὁμῶς ἀγαθὸς τε κακὸς τε·  
 δεινὴν εἰς αὐτοῦ δόξαν ἕκαστος ἔχει,  
 πρὶν τι παθεῖν· τότε δ' αὐτίκ' ὀδύρεται· ἄχρι δὲ τούτου 35  
 χᾶσκοντες κούφαις ἐλπίσι τερπόμεθα.  
 χῶστίς μὲν νούσοισιν ὑπ' ἀργαλέῃσι πιεσθῇ,  
 ὥς ὕγιῃς ἔσται, τοῦτο κατεφράσατο.  
 ἄλλος, δειλὸς ἐὼν, ἀγαθὸς δοκεῖ ἔμμεναι ἀνὴρ,  
 καὶ καλός, μορφὴν οὐ χαρίεσσαν ἔχων. 40  
 εἰ δέ τις ἀσχήμων, πενίης δέ μιν ἔργα βιάται,  
 κτήσασθαι πάντων χρήματα πλείεστα δοκεῖ.  
 σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλάται  
 ἐν νηυσὶν χρήζων οἴκαδε κέρδος ἄγειν  
 ἰχθυόεντ', ἀνέμοισι φορεύμενος ἀργαλέοισιν, 45  
 φειδωλὴν ψυχῆς οὐδεμίην θέμενος·  
 ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν  
 λατρεύει, τοῖσιν καμπύλ' ἄροτρα μέλει.  
 ἄλλος Ἀθηναίης τε καὶ Ἑφαίστου πολυτέχνεω  
 ἔργα δαεὶς χειροῖν ξυλλέγεται βίοτον· 50  
 ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεὶς,  
 ἱμερτῆς σοφίης μέτρον ἐπιστάμενος·  
 ἄλλον μάντιν ἔθηκεν ἀναξ ἐκάεργος Ἀπόλλων,  
 ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,

ὧ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως 55  
 οὔτε τις οἰωνὸς ῥύσεται, οὔθ' ἱερά·  
 ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες  
 ἰητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος·  
 πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,  
 κοῦκ ἂν τις λύσαιτ' ἥπια φάρμακα δούς, 60  
 τὸν δὲ κακαῖς νοῦσοισι κυκώμενον ἀργαλέαις τε  
 ἀψάμενος χειροῖν αἶψα τίθησ' ὑγιή.  
 Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἡδὲ καὶ ἐσθλόν·  
 δῶρα δ' ἄφυκτα θεῶν γίγνεται ἀθανάτων.  
 πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδὲ τις οἶδεν 65  
 ἧ μέλλει σχήσειν χρήματος ἀρχομένου,  
 ἀλλ' ὁ μὲν εὖ ἔρδειν πειρώμενος οὐ προνοήσας  
 εἰς μεγάλην ἄτην καὶ χαλεπὴν ἔπεσεν,  
 τῷ δὲ κακῶς ἔρδοντι θεὸς περὶ πάντα δίδωσιν  
 συντυχήην ἀγαθήν, ἔκλυσιν ἀφροσύνης. 70  
 πλούτου οὐδὲν τέρμα πεφασμένον ἀνδράσι κείται·  
 οἱ γὰρ νῦν ἡμέων πλείστον ἔχουσι βίον,  
 διπλασίως σπεύδουσιν τίς ἂν κορέσειεν ἅπαντας ;  
 κέρδεά τοι θνητοῖς ὥπασαν ἀθάνατοι·  
 ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἣν ὁπότεν Ζεὺς 75  
 πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.

## 7.

Παῖς μὲν ἄνηβος ἐὼν ἔτι νήπιος ἔρκος ὀδόντων  
 φύσας ἐκβάλλει πρῶτον ἐν ἔπτ' ἔτεσιν·  
 τοὺς δ' ἐτέρους ὅτε δὴ τελέσει θεὸς ἔπτ' ἐνιαυτούς,  
 ἧβης ἐκφαίνει σήματα γινομένης.  
 τῇ τριτάτῃ δὲ γένειον ἀεξομένων ἔτι γυίων 5  
 λαχνοῦται, χροίης ἄνθος ἀμειβομένης,  
 τῇ δὲ τετάρτῃ πᾶς τις ἐν ἐβδομάδι μέγ' ἄριστος  
 ἰσχύν, οἳ τ' ἄνδρες σήματ' ἔχουσ' ἀρετῆς.  
 πέμπτῃ δ' ὥριον ἄνδρα γάμου μεμνημένον εἶναι,  
 καὶ παίδων ζητεῖν εἰσοπίσω γενεήν. 10

τῇ δ' ἕκτη περὶ πάντα καταρτύεται νόος ἀνδρός,  
οὐδ' ἔρδειν ἔθ' ὁμῶς ἔργ' ἀπάλαμνα θέλει.  
ἐπτὰ δὲ νοῦν καὶ γλῶσσαν ἐν ἐβδομάσιν μέγ' ἄριστος,  
ὀκτώ τ' ἀμφοτέρων τέσσαρα καὶ δέκ' ἔτη.  
τῇ δ' ἐνάτῃ ἔτι μὲν δύναται, μαλακώτερα δ' αὐτοῦ 15  
πρὸς μεγάλην ἀρετὴν σῶμά τε καὶ δύναμις·  
τῇ δεκάτῃ δ' ὅτε δὴ τελέσει θεὸς ἔπτ' ἐνιαυτούς  
οὐκ ἂν ἄωρος ἐὼν μοῖραν ἔχει θανάτου.

## 8.

## Ἰαμβοι.

Συμμαρτυροίη ταῦτ' ἂν ἐν δίκη Κρόνου  
μήτηρ, μεγίστη δαιμόνων Ὀλυμπίων,  
ἄριστα, Γῇ μέλαινα, ἧς ἐγὼ ποτε  
ὄρους ἀνεῖλον πολλαχῇ πεπηγότας·  
πρόσθεν δὲ δουλεύουσα, νῦν ἐλευθέρα. 5  
πολλοὺς δ' Ἀθήνας πατρίδ' εἰς θεόκτιτον  
ἀνήγαγον πραθέντας, ἄλλον ἐκδίκως,  
ἄλλον δικαίως, τοὺς δ' ἀναγκαίης ὑπο  
χρησμὸν λέγοντας, γλῶσσαν οὐκέτ' Ἀττικὴν  
ιέντας, ὡς ἂν πολλαχῇ πλανωμένους· 10  
τοὺς δ' ἐνθάδ' αὐτοῦ δουλείην ἀεικέα  
ἔχοντας, ἥδη δεσπότης τρομευμένους,  
ἐλευθέρους ἔθηκα· ταῦτα μὲν κράτει,  
ὁμοῦ βίην τε καὶ δίκην συναρμόσας,  
ἔρεξα καὶ διῆλθον ὡς ὑπεσχόμην. 15  
θεσμοὺς δ' ὁμοίους τῷ κακῷ τε κἀγαθῷ  
εὐθείαν εἰς ἕκαστον ἀρμόσας δίκην  
ἔγραψα· κέντρον δ' ἄλλος, ὡς ἐγὼ, λαβῶν,  
κακοφραδὴς τε καὶ φιλοκτῆμων ἀνὴρ  
οὔτ' ἂν κατέσχε δῆμον οὔτ' ἐπαύσατο, 20  
πρὶν ἂν ταραξας πῖαρ ἐξέλη γάλα.

εἰ γὰρ ἤθελον  
 ἂ τοῖς ἐναντίοισιν ἥνδανεν τότε,  
 αὖθις δ' ἂ τοῖσιν ἀτέροις, δρᾶσαι δίχα,  
 πολλῶν ἂν ἀνδρῶν ἥδ' ἐχρήωθη πόλις.  
 τῶν οὐνεκ' ἀρχὴν πάντοθεν κυκεύμενος  
 ὥς ἐν κυσὶν πολλαῖσιν ἐστράφην λύκος.

25

## ΦΩΚΥΛΙΔΟΥ.

## 1.

Καὶ τότε Φωκυλίδεω· τετόρων ἀπὸ τῶνδε γέγοντο  
 φύλα γυναικείων· ἡ μὲν κυνός, ἡ δὲ μελίσσης,  
 ἡ δὲ συὸς βλοσυρῆς, ἡ δ' ἵππου χαιτηέσσης·  
 εὐφορος ἦδε, ταχεία, περίδρομος, εἶδος ἀρίστη·  
 ἡ δὲ συὸς βλοσυρῆς οὐτ' ἄρ κακὴ οὐδὲ μὲν ἐσθλή·  
 ἡ δὲ κυνός, χαλεπή τε καὶ ἄγριος· ἡ δὲ μελίσσης  
 οἰκονόμος τ' ἀγαθὴ καὶ ἐπίσταται ἐργάζεσθαι·  
 ἥς εὐχου, φίλ' ἐταῖρε, λαχεῖν γάμου ἡμερόεντος.

## 2.

Καὶ τότε Φωκυλίδεω· Λέριοι κακοί· οὐχ ὁ μὲν, ὃς δ' οὐ·  
 πάντες, πλὴν Προκλέους· καὶ Προκλῆς Λέριος.

## ΞΕΝΟΦΑΝΟΥΣ.

## 1.

Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων  
 καὶ κύλικες· πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,  
 ἄλλος δ' εὐῶδες μύρον ἐν φιάλῃ παρατείνει·  
 κρατὴρ δ' ἐστήκεν μεστὸς εὐφροσύνης·

ἄλλος δ' οἶνος ἐτοῖμος, ὃς οὐποτε φησὶ προδώσειν, 5  
 μείλιχος ἐν κεράμοις, ἄνθεος ὁσδόμενος.  
 ἐν δὲ μέσοις ἀγνὴν ὁδμὴν λιβανωτὸς ἴησιν,  
 ψυχρὸν δ' ἔστιν ὕδωρ καὶ γλυκὺ καὶ καθαρὸν·  
 πάρκεινται δ' ἄρτοι ξανθοὶ γεραρή τε τράπεζα  
 τυροῦ καὶ μέλιτος πίονος ἀχθομένη· 10  
 βωμὸς δ' ἄνθεσιν ἀν τὸ μέσον πάντη πεπύκασται  
 μολπὴ δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.  
 χρὴ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὐφρονας ἄνδρας  
 εὐφήμοις μύθοις καὶ καθαροῖσι λόγοις  
 σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια δύνασθαι 15  
 πρήσσειν-ταῦτα γὰρ ὦν ἐστὶ προχειρότερον,  
 οὐχ ὕβρις-πίνειν δ' ὁπόσον κεν ἔχων ἀφίκοιο  
 οἴκαδ' ἄνευ προπόλου, μὴ πάνυ γηραλέος·  
 ἀνδρῶν δ' αἰνεῖν τοῦτον, ὃς ἐσθλὰ πίων ἀναφαίνει,  
 ὥς οἱ μνημοσύνη καὶ πόνος ἀμφ' ἀρετῆς· 20  
 οὔτι μάχας διέπειν Τιτῆνων οὐδὲ Γιγάντων,  
 οὐδέ τε Κενταύρων, πλάσματα τῶν προτέρων  
 ἢ στάσιος σφεδανός· τοῖς οὐδὲν χρηστὸν ἔνεστιν·  
 θεῶν δὲ προμηθεῖην αἰὲν ἔχειν ἀγαθόν.

## 2.

Ἄλλ' εἰ μὲν ταχυτῇτι ποδῶν νίκην τις ἄροιτο  
 ἢ πενταθλεύων, ἔνθα Διὸς τέμενος  
 παρ Πίσαιο ροῆς ἐν Ὀλυμπίῃ, εἴτε παλαίων,  
 ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων, 5  
 εἴτε τὸ δεινὸν ἀεθλον, ὃ παγκράτιον καλέουσιν,  
 ἀστοῖσιν κ' εἴη κυδρότερος προσορᾶν,  
 καί κε προεδρίην φανερὴν ἐν ἀγῶσι ἄροιτο,  
 καὶ κεν σῖτ' εἴη δημοσίων κτεάνων  
 ἐκ πόλεως καὶ δῶρον, ὃ οἱ κειμήλιον εἴη·  
 εἴτε καὶ ἵπποισιν, ταῦτα χ' ἅπαντα λάχοι 10  
 οὐκ ἔων ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων  
 ἀνδρῶν ἢ δ' ἵππων ἡμετέρη σοφίη.

ἄλλ' εἰκὴ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον  
 προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.  
 οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετείη, 15  
 οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,  
 οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό πέρ ἐστι πρότιμον  
 ῥώμης ὅσσοι ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,  
 τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη·  
 σμικρὸν δ' ἂν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ, 20  
 εἴ τις ἀθλεύων νικῶ Πίσσαο παρ' ὄχθας·  
 οὐ γὰρ παιαίνει ταῦτα μυχοὺς πόλεως.

### ΘΕΟΓΝΙΔΟΣ.

Ω ἄνα, Λητοῦς υἱέ, Διὸς τέκος, οὔποτε σείω  
 λήσομαι ἀρχόμενος οὐδ' ἀποπαυόμενος,  
 ἀλλ' αἰεὶ πρῶτόν τε καὶ ὕστατον ἐν τε μέσοισιν  
 ἀείσω· σὺ δέ μοι κλύθι καὶ ἐσθλὰ δίδου.

Φοῖβε ἄναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ, 5  
 φοῖνικος ῥαδινῆς χερσὶν ἐφαψαμένη,  
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ,  
 πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ  
 ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πέλώρῃ,  
 γήθησεν δὲ βαθὺς πόντος ἁλὸς πολιῆς. 10

Κύρνε, σοφιζομένῳ μὲν ἐμοὶ σφρηγὶς ἐπικείσθω  
 τοῖςδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα. 20  
 οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος.  
 ὦδε δὲ πᾶς τις ἐρεῖ· “Θεύγνιδός ἐστιν ἔπη  
 τοῦ Μεγαρέως, πάντας δὲ κατ' ἀνθρώπους ὀνομαστός.”  
 ἀστοῖσιν δ' οὐ πω πᾶσιν ἀδεῖν δύναμαι.



οὐδὲν θαυμαστόν, Πολυπαῖδῃ· οὐδὲ γὰρ ὁ Ζεὺς  
οὐθ' ὕων πάντεσσ' ἀνδάνει οὐτ' ἀνέχων. 25

Κύρνε, κύει πόλις ἥδε· δέδοικα δὲ μὴ τέκη ἄνδρα  
εὐθυντήρα κακῆς ὕβριος ἡμετέρης. 40

ἄστοι μὲν γὰρ ἔθ' οἶδε σαόφρονες, ἡγεμόνες δέ  
τετράφαται πολλὴν ἐς κακότητα πεσεῖν.

οὐδεμίαν πω, Κύρν', ἀγαθοὶ πόλιν ὤλεσαν ἄνδρες.

ἀλλ' ὅταν ὑβρίζειν τοῖσι κακοῖσιν ἄδη,  
δῆμόν τε φθείρῳσι, δίκας τ' ἀδίκοισι διδῶσιν 45  
οἰκείων κερδέων εἵνεκα καὶ κράτεος,

ἔλπεο μὴ δηρὸν κείνην πόλιν ἀτρεμέεσθαι,

μηδ' εἰ νῦν κεῖται πολλῇ ἐν ἡσυχίᾳ,  
εὐτ' ἂν τοῖσι κακοῖσι φίλ' ἀνδράσι ταῦτα γένηται, 50  
κέρδεα δημοσίῳ σὺν κακῷ ἐρχόμενα.

ἐκ τῶν γὰρ στάσις ἐστὶ καὶ ἔμφυλοι φόνοι ἀνδρῶν·  
μούναρχος δὲ πόλει μήποτε τῇδε ἄδοι.

Κύρνε, πόλις μὲν ἔθ' ἥδε πόλις, λαοὶ δὲ δὴ ἄλλοι,  
οἱ πρόσθ' οὔτε δίκας ἥδεσαν οὔτε νόμους,

ἀλλ' ἀμφὶ πλευρῇσι δορὰς αἰγῶν κατέτριβον, 55

ἔξω δ' ὥστ' ἔλαφοι τῆσδ' ἐνέμοντο πόλεος·

καὶ νῦν εἶσ' ἀγαθοί, Πολυπαῖδῃ· οἱ δὲ πρὶν ἐσθλοὶ  
νῦν δειλοί· τίς κεν ταῦτ' ἀνέχοιτ' ἐσορῶν ;

ἀλλήλους δ' ἀπατῶσιν, ἐπ' ἀλλήλοισι γελῶντες,  
οὔτε κακῶν γνώμας εἰδότες οὐτ' ἀγαθῶν. 60

μηδένα τῶνδε φίλον ποιεῦ, Πολυπαῖδῃ, ἀστῶν  
ἐκ θυμοῦ, χρεῖης εἵνεκα μηδεμιᾶς·

ἀλλὰ δόκει μὲν πᾶσιν ἀπὸ γλώσσης φίλος εἶναι,  
χρῆμα δὲ συμμίξεως μηδενὶ μηδ' ὀτιοῦν

σπουδαῖον. γνώσῃ γὰρ οἰζυρῶν φρένας ἀνδρῶν, 65

ὥς σφιν ἐπ' ἔργοισιν πίστις ἐπ' οὐδεμία,

ἀλλὰ δόλους ἀπάτας τε πολυπλοκίας τ' ἐφίλησαν  
οὕτως, ὥς ἄνδρες μηκέτι σωζόμενοι.

Οὐ μοι πίνεται οἶνος, ἐπεῖπον παιδὶ τερείνῃ,  
 ἄλλος ἀνὴρ κατέχει πολλὸν ἐμοῦ κακίων.  
 ψυχρόν μοι· παρὰ τῇδε φίλοι πίνουνσι τοκῆς,  
 ὥσθ' ἅμα θ' ὑδρεύει, καὶ με γοῶσα φέρει·  
 ἔνθα μέσσην περὶ παῖδα βαλὼν ἀγκῶν' ἐφίλησα 265  
 δειρήν, ἥ δὲ τέρεν φθέγγετ' ἀπὸ στόματος.

Ἴππος ἐγὼ καλὴ καὶ ἀεθλίῃ, ἀλλὰ κάκιστον  
 ἄνδρα φέρω, καὶ μοι τοῦτ' ἀνιηρότατον.  
 πολλάκι δ' ἡμέλλησα διαρρήξασα χαλινόν  
 φεύγειν, ὥσαμένη τὸν κακὸν ἡνίοχον. 260

Οὐδεῖς, Κύρν', ἄτης καὶ κέρδεος αἴτιος αὐτός,  
 ἀλλὰ θεοὶ τούτων δώτορες ἀμφοτέρων.  
 οὐδέ τις ἀνθρώπων ἐργάζεται, ἐν φρεσὶν εἰδώς 135  
 ἐς τέλος εἶτ' ἀγαθὸν γίγνεται εἶτε κακόν.  
 πολλάκι γὰρ δοκέων θήσειν κακὸν ἐσθλὸν ἔθηκεν·  
 καὶ τε δοκῶν θήσειν ἐσθλὸν ἔθηκε κακόν·  
 οὐδέ τω ἀνθρώπων παραγίγνεται, ὅσος' ἐθέλησιν 140  
 ἴσχει γὰρ χαλεπῆς πείρατ' ἀμηχανίης.  
 ἄνθρωποι δὲ μάταια νομίζομεν, εἰδότες οὐδέν·  
 θεοὶ δὲ κατὰ σφέτερον πάντα τελοῦσι νόον.

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους  
 εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν  
 βήσεσθαι. γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει 185  
 ἐσθλὸς ἀνὴρ, ἦν οἱ χρήματα πολλὰ διδῶ.  
 οὐδὲ γυνὴ κακοῦ ἀνδρὸς ἀναίνεται εἶναι ἄκοιτις  
 πλουσίον, ἀλλ' ἀφνεὸν βούλεται ἀντ' ἀγαθοῦ.  
 χρήματα γὰρ τιμῶσι καὶ ἐκ κακοῦ ἐσθλὸς ἔγνημεν  
 καὶ κακὸς ἐξ ἀγαθοῦ· πλοῦτος ἔμιξε γένος. 190  
 αὐτῷ μὴ θαύμαζε γένος, Πολυπαῖδῃ, ἀστῶν  
 μαυροῦσθαι· σὺν γὰρ μίσγεται ἐσθλὰ κακοῖς.

Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον  
 πωτήσῃ καὶ γῆν πᾶσαν ἀειρόμενος  
 ῥηϊδίως, θοίνης δὲ καὶ εἰλαπίνῃσι παρέσση  
 ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν· 240  
 καὶ σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες  
 εὐκόσμως ἐρατοὶ καλὰ τε καὶ λιγέα  
 ἄσονται· καὶ ὅταν δνοφεροῖς ὑπὸ κεύθμασι γαίης  
 βῆς πολυκωκύτους εἰς Αἶδαο δόμους,  
 οὐδέ ποτ' οὐδέ θανὼν ἀπολείς κλέος, ἀλλὰ μελήσεις 245  
 ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,  
 Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος ἡδ' ἀνὰ νήσους  
 ἰχθυόεντα περὼν πόντον ἔπ' ἀτρύγετον,  
 οὐχ ἵππων νώτοισιν ἐφήμενος· ἀλλὰ σε πέμψει  
 ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων· 250  
 πᾶσι γὰρ οἷσι μέμηλε καὶ ἐσσομένοισιν αἰοιδή,  
 ἔσση ὁμῶς, ὅφρ' ἂν γῇ τε καὶ ἡέλιος.

Ἀλλὰ Ζεῦ τέλεσόν μοι Ὀλύμπιε καίριον εὐχὴν,  
 δὸς δέ μοι ἀντὶ κακῶν καὶ τι παθεῖν ἀγαθόν.  
 τεθναίην δ', εἰ μή τι κακῶν ἄμπαυμα μεριμνέων  
 εὐροίμην, δοίην τ' ἀντ' ἀνιῶν ἀνίας·  
 αἶσα γὰρ οὕτως ἐστὶ τίσις δ' οὐ φαίνεται ἡμῖν 345  
 ἀνδρῶν, οἳ τὰ μὰ χρέματ' ἔχουσι βίην  
 συλήσαντες· ἐγὼ δὲ κύων ἐπέρησα χαράδρην,  
 χειμάρρῳ ποταμῷ πάντ' ἀποσεισάμενος.  
 τῶν εἴη μέλαν αἶμα πιεῖν, ἐπὶ τ' ἐσθλὸς ὄροιτο  
 δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε. 350

Ἀστῶν δ' οὐ δύναμαι γνῶναι νόον, ὅντιν' ἔχουσιν·  
 οὔτε γὰρ εὖ ἔρδων ἀνδάνω οὔτε κακῶς.  
 μωμεῦνται δέ με πολλοί, ὁμῶς κακοὶ ἡδὲ καὶ ἐσθλοὶ  
 μιμῆσθαι δ' οὐδεὶς τῶν ἀσόφων δύναται. 370

Ἄγγελος ἄφθογγος πόλεμον πολύδακρυν ἐγείρει,  
 Κύρν', ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς. 550

ἀλλ' ἵπποις ἔμβαλλε ταχυπτέρνοισι χαλινούς·  
 δῆων γάρ σφ' ἀνδρῶν ἀντιάσειν δοκέω·  
 οὐ πολλὸν τὸ μεσηγύ· διαπρήξουσιν κέλευθον,  
 εἰ μὴ ἐμὴν γνώμην ἐξαπατῶσι θεοί.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδη, οἷά περ ἦδειν,  
 οὐκ ἂν ἀνιώμην τοῖς ἀγαθοῖσι συνών.  
 νῦν δέ με γιγνώσκοντα παρέρχεται, εἰμὶ δ' ἄφωνος  
 χρημοσύνη, πολλῶν γνούς περ ἄμεινον ἔτι, 670  
 οὐνεκα νῦν φερόμεσθα καθ' ἰστία λευκὰ βαλόντες  
 Μηλίου ἐκ πόντου νύκτα διὰ δνοφερήν·  
 ἀντλεῖν δ' οὐκ ἐθέλουσιν· ὑπερβάλλει δὲ θάλασσα  
 ἀμφοτέρων τοίχων. ἦ μάλα τις χαλεπῶς  
 σῴζεται. οἷ' ἔρδουσι! κυβερνήτην μὲν ἔπαυσαν 675  
 ἐσθλόν, ὃ τις φυλακὴν εἶχεν ἐπισταμένως.  
 χρήματα δ' ἀρπάζουσιν βίῃ, κόσμος δ' ἀπόλωλεν,  
 δασμὸς δ' οὐκέτ' ἴσος γίγνεται ἐς τὸ μέσον,  
 φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθεν.  
 δειμαίνω, μή πως ναῦν κατὰ κύμα πίῃ. 680

Ἦλθον μὲν γὰρ ἔγωγε καὶ ἐς Σικελίην ποτε γαῖαν,  
 ἦλθον δ' Εὐβοίης ἀμπελόεν πεδίου  
 Σπάρτην τ' Εὐρώτα δονακοτρόφου ἀγλαὸν ἄστν· 785  
 καί μ' ἐφίλειεν προφρόνως πάντες ἐπερχόμενον.  
 ἀλλ' οὔτις μοι τέρψις ἐπὶ φρένας ἦλθεν ἐκείνων.  
 οὕτως οὐδὲν ἄρ' ἦν φίλτερον ἄλλο πάτρης.

Οἷ μοι ἀναλκίης! ἀπὸ μὲν Κήρινθος ὄλωλεν, 891  
 Δηλάντου δ' ἀγαθὸν κείρεται οἰνόπεδον,  
 οἱ δ' ἀγαθοὶ φεύγουσι, πόλιν δὲ κακοὶ διέπουσιν.  
 ὥς δὴ κυψελίζον Ζεὺς ὀλέσειε γένος.

Ἄυτὰρ ἐγώ — μέτρον γὰρ ἔχω μελιηδέος οἴνου — 475  
 ὕπνου λυσικάκου μνήσομαι οἷκαδ' ἰών,

δείξω δ' ὥς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι·  
 οὔτε τι γὰρ νήφω οὔτε λήην μεθύω.  
 ὃς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κείνος  
 τῆς αὐτοῦ γλώσσης καρτερὸς οὐδὲ νόον, 480  
 μυθεῖται δ' ἀπάλαμνα, τὰ νήφοσι γίνεται αἰσχρά·  
 αἰδεῖται ἔρδων οὐδέν, ὅταν μεθύῃ,  
 τὸ πρὶν ἔων σώφρων, τότε νήπιος. ἀλλὰ σὺ ταῦτα  
 γιγνώσκων μὴ πῖν' οἶνον ὑπερβολάδην,  
 ἀλλ' ἢ πρὶν μεθύειν ὑπανίστασο— μὴ σε βιάσθω 485  
 γαστήρ ὥστε κακὸν λάτριν ἔφημέριον—  
 ἢ παρεὼν μὴ πῖνε. σὺ δ' “ἔγχεε” τοῦτο μάταιον  
 κωτίλλεις αἰεὶ· τοῦνεκά τοι μεθύεις.  
 ἢ μὲν γὰρ φέρεται φιλοτήσιος, ἢ δὲ πρόκειται,  
 τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χειρὸς ἔχεις. 490  
 ἀρνείσθαι δ' οὐκ οἶδας. ἀνίκητος δέ τοι οὗτος,  
 ὃς πολλὰς πίνων μὴ τι μάταιον ἐρεῖ.

“Ἦβη τερπόμενος παίζω· δηρὸν γὰρ ἔνερθεν  
 γῆς ὀλέσας ψυχὴν κείσομαι ὥστε λίθος  
 ἄφθογγος, λείψω δ' ἐρατὸν φάος ἡελίοιο,  
 ἔμπησ δ' ἐσθλὸς ἔων ὕψομαι οὐδὲν ἔτι. 570

Ζεὺς μὲν τῆσδε πόλῃος ὑπειρέχοι, αἰθέρι ναίων,  
 αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνη,  
 ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· αὐτὰρ Ἀπόλλων  
 ὀρθώσαι γλώσσαν καὶ νόον ἡμέτερον. 760  
 φόρμιγγ' αὖ φθέγγοιθ' ἱερὸν μέλος ἡδὲ καὶ αὐλῶ·  
 ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρεσσόμενοι  
 πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,  
 μηδὲν τῶν Μήδων δειδιότες πόλεμον.  
 ὧδ' εἶναι. καὶ ἄμεινον εὐφρονα θυμὸν ἔχοντας 765  
 νόσφι μεριμνάων εὐφροσύνως διάγειν  
 τερπομένους, τηλοῦ δὲ κακὰς ἀπὸ κῆρας ἀμῦναι,  
 γῆράς τ' οὐλόμενον καὶ θανάτοιο τέλος.

Φοῖβε ἄναξ, αὐτὸς μὲν ἐπύργωσας πόλιν ἄκρην,  
 Ἀλκαθῶ Πέλοπος παιδὶ χαριζόμενος·  
 αὐτὸς δὲ στρατὸν ὑβριστὴν Μήδων ἀπέρυκε 775  
 τῆςδε πόλεως, ἵνα σοι λαοὶ ἐν εὐφροσύνῃ  
 ἦρος ἐπερχομένου κλειτὰς πέμπωσ' ἐκατόμβας,  
 τερπόμενοι κιθάρῃ καὶ ἑρατῇ θαλίῃ  
 παιάνων τε χοροῖς ἰαχαῖσι τε σὸν περὶ βωμόν.  
 ἥ γὰρ ἔγωγε δέδοικ' ἀφραδίην ἐσορῶν 780  
 καὶ στάσιν Ἑλλήνων λαοφθόρον· ἀλλὰ σύ, Φοῖβε,  
 ἴλαος ἡμετέρην τήνδε φύλασσε πόλιν.

Οὐδεὶς ἀνθρώπων, ὃν πρῶτ' ἐπὶ γαῖα καλύψῃ  
 εἷς τ' Ἐρεβος καταβῇ δῶμά τε Περσεφόνης,  
 τέρπεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων, 975  
 οὔτε Διωνύσου δῶρ' ἐσαειρόμενος.  
 ταῦτ' ἐσορῶν κραδίην εὖ πείσομαι, ὄφρα τ' ἐλαφρά  
 γούνατα καὶ κεφαλὴν ἀτρεμέως προφέρω.

Τῆμος δ' ἡέλιος μὲν ἐν αἰθέρι μώνυχας ἵππους  
 ἄρτι παραγγέλλοι μέσσατον ἡμαρ ἔχων,  
 δείπνου δῆτ' ἀλέγοιμεν, ὅσου τινὰ θυμὸς ἀνώγοι,  
 παντοίων ἀγαθῶν γαστρὶ χαριζόμενοι. 1000  
 χέρνιβα δ' αἶψα θύραζε φέροι, στεφανώματα δ' εἴσω  
 εὐειδὴς ῥαδινῆς χερσὶ Λάκαινα κόρη.

Παύρους εὐρήσεις, Πολυπαῖδῃ, ἄνδρας ἐταίρους  
 πιστοὺς ἐν χαλεποῖς πρήγμασι γιγνομένους, 80  
 οἵτινες ἂν τολμῶεν, ὁμόφρονα θυμὸν ἔχοντες,  
 ἴσον τῶν ἀγαθῶν τῶν τε κακῶν μετέχειν.  
 τοὺς δ' οὐχ εὐρήσεις διζήμενος οὐδ' ἐπὶ πάντας  
 ἀνθρώπους, οὓς ναῦς μὴ μία πάντας ἄγοι,  
 οἷσιν ἐπὶ γλώσση τε καὶ ὀφθαλμοῖσιν ἔπεστιν 85  
 αἰδῶς, οὐδ' αἰσχρὸν χρήμ' ἐπὶ κέρδος ἄγει.



Δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἐστίν·  
 ἴσον καὶ σπείρειν πόντον ἄλως πολιῆς.  
 οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήϊον ἀμῶς,  
 οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις.  
 ἅπληστον γὰρ ἔχουσι κακοὶ νόον. ἦν δ' ἐν ἀμάρτης,  
 τῶν πρόσθεν πάντων ἐκκέχυται φιλότης.  
 οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐπαυρίσκουσι παθόντες,  
 μνῆμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

105

110

Μή ποτ' ἐπὶ σμικρᾷ προφάσει φίλον ἄνδρ' ἀπολέσσαι,  
 πειθόμενος χαλεπῇ, Κύρνε, διαβολῇ.  
 εἴ τις ἀμαρτωλῇσι φίλων ἐπὶ παντὶ χολῶτο,  
 οὔ ποτ' ἂν ἀλλήλοις ἄρθμοι οὐδὲ φίλοι  
 εἶεν. ἀμαρτωλαὶ γὰρ ἐν ἀνθρώποισιν ἔπονται  
 θνητοῖς, Κύρνε, θεοὶ δ' οὐκ ἐθέλουσι φέρειν.

325

Ζεῦ φίλε, θαυμάζω σε· σὺ γὰρ πάντεσσιν ἀνάσσεις,  
 τιμὴν αὐτὸς ἔχων καὶ μεγάλην δύναμιν.  
 ἀνθρώπων δ' εὖ οἶσθα νόον καὶ θυμὸν ἐκάστου·  
 σὸν δὲ κράτος πάντων ἔσθ' ὑπατον, βασιλεῦ.  
 πῶς δὴ σευ, Κρονίδη, τόλμᾳ νόος ἄνδρας ἀλιτρούς  
 ἐν ταύτῃ μοίρῃ τόν τε δίκαιον ἔχειν,  
 ἦν τ' ἐπὶ σωφροσύνην τρεφθῇ νόος, ἦν τε πρὸς ὕβριν,  
 ἀνθρώπων ἀδίκους ἔργμασι πειθομένων ;  
 οὐδέ τι κεκριμένον πρὸς δαίμονός ἐστι βροτοῖσιν,  
 οὐδ' ὁδὸν ἣν τις ἰὼν ἀθανάτοισιν ἄδοι.

375

380

Ἐμψης δ' ὄλβον ἔχουσιν ἀπήμονα. τοὶ δ' ἀπὸ δειλῶν  
 ἔργων ἴσχονται θυμὸν, ὅμως πενίην  
 μητέρ' ἀμηχανίης ἔλαβον, τὰ δίκαια φιλεῦντες,  
 ἥτ' ἀνδρῶν παράγει θυμὸν ἐς ἀμπλακίην,  
 βλάπτουσ' ἐν στήθεσσι φρένας κρατερῆς ὑπ' ἀνάγκης·  
 τόλμᾳ δ' οὐκ ἐθέλων αἴσχρα πολλὰ φέρειν,

385

χρημοσύνη εἶκων, ἣ δὴ κακὰ πολλὰ διδάσκει  
 ψεύδεά τ' ἔξαπάτας τ' οὐλομένας τ' ἔριδας 390  
 ἄνδρα καὶ οὐκ ἐθέλοντα· κακὸν δέ οἱ οὐδὲν ἔοικεν·  
 ἣ γὰρ καὶ χαλεπὴν τίκτει ἀμηχανίην.

Πάντων μὲν μὴ φύναι ἐπιχθονίοισιν ἄριστον 425  
 μηδ' ἐσιδεῖν αὐγὰς ὀξέος ἡελίου,  
 φύντα δ' ὅπως ὤκιστα πύλας Ἀΐδαο περῆσαι  
 καὶ κείσθαι πολλὴν γῆν ἐπαμνησάμενον.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίγνεται ἥδε,  
 πλουτεῖν τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος, 700  
 οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυνος αὐτοῦ,  
 πλείονα δ' εἰδείης Σισύφου Αἰολίδεω,  
 ὅστε καὶ ἐξ Ἀΐδεω πολυϋδρήσιν ἀνῆλθεν,  
 πείσας Περσεφόνην αἰμυλλίοισι λόγοις,  
 ἥτε βροτοῖς παρέχει λήθην, βλάπτουσα νόοιο— 705  
 ἄλλος δ' οὐπω τις τοῦτο γ' ἐπεφράσατο,  
 ὄντινα δὴ θανάτοιο μέλαν νέφος ἀμφικαλύψῃ,  
 ἔλθῃ δ' ἐς σκιερὸν χῶρον ἀποφθιμένων,  
 κυανέας τε πύλας παραμείψεται, αἶτε θανόντων 710  
 ψυχὰς εἵργουσιν καίπερ ἀναινομένας·  
 ἀλλ' ἄρα καὶ κεῖθεν πάλιν ἦλυθε Σίσυφος ἥρως  
 ἐς φάος ἡελίου σφῆσι πολυφροσύναις—  
 οὐδ' εἰ ψεύδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,  
 γλῶσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,  
 ὠκύτερος δ' εἴησθα πόδας ταχειῶν Ἀρπυιῶν 715  
 καὶ παίδων Βορέω, τῶν ἄφαρ εἰσὶ πόδες.  
 ἀλλὰ χρὴ πάντας γνώμην ταύτην καταθέσθαι,  
 ὥς πλούτος πλείστην πᾶσιν ἔχει δύναμιν.

Ἐλπίς ἐν ἀνθρώποισι μόνη θεὸς ἐσθλὴ ἔνεστιν, 1135  
 ἄλλοι δ' Οὐλυμπόνδ' ἐκπρολιπόντες ἔβαν.

ὥχετο μὲν Πίστις, μεγάλη θεός, ὥχετο δ' ἀνδρῶν  
 Σωφροσύνη· Χάριτές τ', ὦ φίλε, γῆν ἔλιπον.  
 ὄρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,  
 οὐδὲ θεοὺς οὐδεὶς ἄζεται ἀθανάτους. 1140  
 εὐσεβέων δ' ἀνδρῶν γένος ἔφθιτο, οὐδὲ θέμιστας  
 οὐκέτι γινώσκουσ' οὐδὲ μὲν εὐσεβίας.  
 ἀλλ' ὅφρα τις ζῶει καὶ ὄρᾳ φάος ἡελίοιο,  
 εὐσεβέων περὶ θεοὺς Ἑλπίδα προσμενέτω,  
 εὐχέσθω δὲ θεοῖσι κατ' ἀγλαὰ μηρία καίων, 1145  
 Ἑλπίδι τε πρώτη καὶ πυμάτῃ θυέτω.  
 φραζέσθω δ' ἀδίκων ἀνδρῶν σκολιὸν λόγον αἰεῖ,  
 οἱ θεῶν ἀθανάτων μηδὲν ὀπιζόμενοι  
 αἰὲν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,  
 αἰσchrὰ κακοῖς ἔργοις σύμβολα θηκάμενοι. 1150

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### ΕΥΗΝΟΥ.

Πολλοῖς ἀντιλέγειν μὲν ἔθος περὶ παντὸς ὁμοίως,  
 ὀρθῶς δ' ἀντιλέγειν, οὐκέτι τοῦτ' ἐν ἔθει.  
 καὶ πρὸς μὲν τούτους ἀρκεῖ λόγος εἰς ὁ παλαιός·  
 “Σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τάδε.”  
 τοὺς ξυνετοὺς δ' ἂν τις πείσειε τάχιστα λέγων εὖ,  
 οἷπερ καὶ ῥᾷστης εἰσὶ διδασκαλίας.

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### ΚΡΙΤΙΟΥ.

Καὶ τόδ' ἔθος Σπάρτῃ μελέτημά τε κείμενόν ἐστιν,  
 πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα,  
 μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα,  
 μηδ' ἐπὶ δεξιτερὰν χεῖρα κυκλῶ θιάσου

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ἄγγεα Λυδὴ χεὶρ εὖρ' Ἀσιατογενῆς,  
 καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι  
 ἔξονομακλήδην, ᾧ προπιεῖν ἐθέλει.  
 εἴτ' ἀπὸ τοιούτων πόσεων γλώσσας τε λύουσιν  
 εἰς αἰσχροὺς μύθους, σῶμά τ' ἀμαυρότερον  
 10 τεύχουσιν· πρὸς δ' ὄμματ' ἀχλὺς ἀμβλωπὸς ἐφίξει·  
 λῆστις δ' ἐκτῇκει μνημοσύνην πραπίδων·  
 νοῦς δὲ παρέσφαλται· δμῶες δ' ἀκόλαστον ἔχουσιν  
 ἦθος· ἐπείσπιπτει δ' οἰκοτριβῆς δαπάνη.  
 οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσοῦτον  
 15 ὥστε φρέν' εἰς ἱλαρὰν ἀσπίδα πάντ' ἀπαίγειν,  
 εἷς τε φιλοφροσύνην γλώσσαν μέτριόν τε γέλωτα.  
 τοιαύτη δὲ πόσις σώματί τ' ὠφέλιμος  
 γνώμη τε κτήσεται· καλῶς δ' εἰς ἔργ' Ἀφροδίτης,  
 πρὸς θ' ὕπνον ἡρμοσται, τὸν καμάτων λιμένα,  
 20 πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ὑγίειαν  
 καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.

αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις παραχρῆμα  
 τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον.  
 ἡ Λακεδαιμονίων δὲ δίαίθ' ὁμαλῶς διάκειται  
 25 ἔσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν  
 καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος  
 ἡμέρα οἰνῶσαι σῶμ' ἀμέτροισι πότοις.

## ΠΛΑΤΩΝΟΣ.

### 1.

Τὸν Νυμφῶν θεράποντα, φιλόμβριον, ὑγρὸν αἰοιδόν,  
 τὸν λιβάσιν κούφαις τερπόμενον βάτραχον

χαλκῷ μορφώσας τις ὁδοιπόρος εὖχος ἔθηκεν,  
 καύματος ἔχθροτάτην δίψαν ἀκεσσάμενος.  
 πλαζομένῳ γὰρ ἔδειξεν ὕδωρ, εὐκαιρον αἰείσας  
 κοιλάδος ἐκ δροσερῆς ἀμφιβίῳ στόματι.  
 φωνὴν δ' ἠγήτειραν ὁδοιπόρος οὐκ ἀπολείπων  
 εὔρε πόσιν γλυκερῶν ὧν ἐπόθει ὑδάτων.

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## 2.

Σιγάτω λάσιον δρυάδων λέπας, οἳ τ' ἀπὸ πέτρας  
 κρουνοὶ καὶ βληχὰ πουλυμιγῆς τοκάδων,  
 αὐτὸς ἐπεὶ σύριγγι μελίσδεται εὐκελάδῳ Πάν,  
 ὕγρὸν ἰεὺς ζευκτῶν χεῖλος ὑπὲρ καλάμων.  
 αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο  
 Ὑδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

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## ΚΡΑΤΗΤΟΣ.

## 1.

## Παίγνια.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
 Μούσαι Πιερίδες, κλύτέ μοι εὐχομένῳ.  
 χόρτον ἐμῇ συνεχῶς δότε γαστέρι, ἥτε μοι αἰεὶ  
 χωρὶς δουλοσύνης λιτὸν ἔθηκε βίον.

. . . . .  
 . . . . .

ὠφέλιμον δὲ φίλοις, μὴ γλυκερὸν τίθετε.  
 χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτά, κανθάρου ὄλβον  
 μύρμηκός τ' ἄφενος, χρήματα μαιόμενος,  
 ἀλλὰ δικαιοσύνης μετέχειν καὶ πλοῦτον ἀγινεῖν  
 εὐφορον, εὐκτητον, τίμιον εἰς ἀρετίν.

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τῶνδε τυχὼν Ἑρμῆν καὶ Μούσας ἰλάσομ' ἀγνάς 10  
οὐ δαπάναις τρυφεραῖς, ἀλλ' ἀρεταῖς ὁσίαις.

## 2.

Ποίην τις βιότοιο τάμη τρίβον; εἰν ἀγορῇ μέν  
νείκεα καὶ χαλεπαὶ πρήξιος· ἐν δὲ δόμοις  
φροντίδες· ἐν δ' ἀγροῖς καμάτων ἄλις· ἐν δὲ θαλάσσῃ  
τάρβος· ἐπὶ ξείνης δ', ἣν μὲν ἔχῃς τι, δέος·  
ἣν δ' ἀπορῆς, ἀνιαρόν. ἔχεις γάμον; οὐκ ἀμέριμνος 5  
ἔσσεαι· οὐ γαμέεις; ζῆσῃ ἐρημότερος.  
τέκνα πόνοι· πῆρωςις ἅπαις βίος. αἱ νεότητες  
ἄφρονες· αἱ πολιαὶ δ' ἔμπαλιν ἀδρανέες.  
ἦν ἄρα τῶν πάντων τόδε λῶϊον ἢ γενέσθαι  
μηδέποτ', ἢ τὸ θανεῖν αὐτίκα τικτόμενον. 10

## ΜΗΤΡΟΔΩΡΟΥ.

Παντοίην βιότοιο τάμοις τρίβον. εἰν ἀγορῇ μέν  
κύδεα καὶ πινυταὶ πρήξιος· ἐν δὲ δόμοις  
ἄμπαυμ'· ἐν δ' ἀγροῖς Φύσιος χάρις· ἐν δὲ θαλάσῃ  
κέρδος. ἐπὶ ξείνης, ἣν μὲν ἔχῃς τι, κλέος·  
ἣν δ' ἀπορῆς, μόνος οἶδας. ἔχεις γάμον; οἶκος ἄριστος 5  
ἔσσεται· οὐ γαμέεις; ζῆς ἔτ' ἐλαφρότερον.  
τέκνα πόθος· ἄφροντις ἅπαις βίος. αἱ νεότητες  
ῥωμαλέαι· πολιαὶ δ' ἔμπαλιν εὐσεβέες.  
οὐκ ἄρα τῶν δισσων ἐνὸς αἵρεσις, ἢ τὸ γενέσθαι  
μηδέποτ', ἢ τὸ θανεῖν. πάντα γὰρ ἐσθλὰ βίω. 10



## ΣΙΜΜΙΟΥ ΘΗΒΑΙΟΥ.

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἡρέμα, κισσέ,  
 ἐρπύζοις, χλοερούς ἐκπροχέων πλοκάμους.  
 καὶ πέταλον πάντη θάλλοι ῥόδον, ἥ τε φιλορρώξ  
 ἄμπελος, ὕγρα πέριξ κλήματα χευαμένη,  
 εἵνεκεν εὐμαθίης πινυτόφρονος, ἣν ὁ μελιχρός  
 ἥσκησεν Μουσῶν ἄμμιγα καὶ Χαρίτων.

## ΦΑΝΟΚΛΕΟΥΣ.

Ἡ ὥς Οἰάγροιο πάϊς Θρηϊκίος Ὀρφεύς  
 ἐκ θυμοῦ Κάλαϊν στέρξε Βορηιάδην.  
 πολλάκι δὲ σκιεροῖσιν ἐν ἄλσεσιν ἔζετ' αἰείδων  
 ὃν πόθον οὐδ' ἦν οἱ θυμὸς ἐν ἡσυχίᾳ,  
 ἀλλ' αἰεὶ μιν ἄγρυπνοι ὑπὸ ψυχῇ μελεδῶναι 5  
 ἔτρυχον, θαλερὸν δερκομένου Κάλαϊν.  
 τὸν μὲν Βιστονίδες κακομήχανοι ἀμφιχυθεῖσαι  
 ἔκτανον, εὐήκη φάσγανα θηξάμεναι,  
 οὐνεκα πρῶτος δείξεν ἐνὶ Θρήκεσσιν ἔρωτας 10  
 ἄρρενας, οὐδὲ πόθους ἦνεσε θηλυτέρων.  
 τοῦ δ' ἀπὸ μὲν κεφαλὴν χαλκῷ τάμον, αὐτίκα δ' αὐτήν  
 εἰς ἅλα Θρηϊκίην ῥῖψαν ὁμοῦ χέλυν,  
 ἥλω καρτύνασαι, ἵν' ἐμφορέοιντο θαλάσση  
 ἄμφω ἅμα, γλαυκοῖς τεγγόμεναι ῥοθίοις.  
 τὰς δ' ἱερῇ Δέσβῳ πολὴν ἐπέκελσε θάλασσα 15  
 ἡχὴ δ' ὥς λιγυρῆς πόντον ἐπέσχε λύρης,  
 νήσους τ' αἰγιαλούς θ' ἀλιμυρέας, ἔνθα λίγειαν  
 ἀνέρες Ὀρφεῖν ἐκτέρισαν κεφαλὴν  
 ἐν δὲ χέλυν τύμβῳ λιγυρὴν θέσαν, ἥ καὶ ἀναύδους  
 πέτρας καὶ Φόρκου στυγνὸν ἔπειθεν ὕδωρ. 20

ἐκ κείνου μολπή τε καὶ ἱμερτὴ κιθαριστὺς  
 νῆσον ἔχει, πασέων δ' ἐστὶν αἰδοδοάτη.  
 Θρηῆκες δ' ὥς ἐδάησαν Ἀρήϊοι ἔργα γυναικῶν  
 ἄγρια καὶ πάντας δεινὸν ἐσῆλθεν ἄχος,  
 ἃς ἀλόχους ἔστιζον, ἵν' ἐν χροὶ σήματ' ἔχουσαι 25  
 κυάνεα στυγεροῦ μὴ λελάθοιντο φόνου.  
 ποινὰς δ' Ὀρφῆϊ κταμένῳ στίζουσιν γυναῖκας  
 εἰσέτι νῦν κείνης εἵνεκεν ἀμπλακίης.

### ΑΛΕΞΑΝΔΡΟΥ ΑΙΤΩΛΟΥ.

Παῖς Ἰπποκλῆος Φόβιος Νηληϊάδαο  
 ἔσται ἱθαιγενέων γνήσιος ἐκ πατέρων  
 τῷ δ' ἄλοχος μνηστὴ δόμον ἵξεται, ἧς ἔτι νύμφης  
 ἠλάκατ' ἐν θαλάμοις καλὸν ἐλίσσομένης  
 Ἀσσησοῦ βασιλῆος ἐλεύσεται ἔκγονος Ἀνθεύς, 5  
 ὅρκι' ὁμηρείης πίστ' ἀποδωσόμενος,  
 πρωθήβης, ἔαρος θαλερώτερος· — οὐδὲ Μελίσσῳ  
 Πειρήνης τοιόνδ' ἀλφεσίβοιον ὕδωρ  
 θηλήσει μέγαν υἱόν, ἀφ' οὗ μέγα χάρμα Κορίνθῳ  
 ἔσται καὶ βριαροῖς ἄλγεα Βακχιάδαις — 10  
 Ἀνθεὺς Ἑρμείῃ ταχινῷ φίλος, ᾧ ἐπὶ νύμφῃ  
 μαινὰς ἄφαρ σχήσει τὸν λιθόλευστον ἔρων  
 καὶ ἐκαθαψαμένη γούνων ἀτέλεστα κομίσσαι  
 πείσει· ὁ δὲ Ζῆνα ξείνιον αἰδόμενος  
 σπονδάς τ' ἐν Φοβίου καὶ ἄλα ξυνεῶνα, θαλάσση, 15  
 κρήναις καὶ ποταμοῖς νύφετ' αἰετὸς ἔπος·  
 ἢ δ', ὅταν ἀρνήται μελεὸν γάμον ἀγλαὸς Ἀνθεύς,  
 δὴ τότε οἱ τεύξει μητιόεντα δόλον,  
 μύθοις ἑξαπαφοῦσα· λόγος δὲ οἱ ἔσσεται οὗτος·  
 γαυλὸς μοι χρύσεος φρεΐατος ἐκ μυχάτου 20

νῦν ὃ γ' ἀνελκόμενος διὰ μὲν καλὸν ἤρικεν οὔσον,  
 αὐτὸς δ' ἐς Νύμφας ὥχετ' ἐφνυδριάδας·  
 πρὸς σέ θεῶν, ἀλλ' εἴ μοι, ἐπεὶ καὶ παισὶν ἀκούω  
 ῥηϊδίην οἶμον τοῦδ' ἔμεναι στομίον,  
 ἰθύσας ἀνέλοιο, τότ' ἂν μέγα φίλτατος εἴης. 25  
 ὧδε μὲν ἡ Φοβίου Νηλεΐδαο δάμαρ  
 φθέγγεθ'. ὃ δ' οὐ φρασθεῖς, ἀπὸ μὲν Λελεγῆϊον εἶμα  
 μητρὸς εἴης ἔργον θήσεται Ἑλλαμενῆς·  
 αὐτὸς δὲ σπεύδων κοῖλον καταβήσεται ἄγκος 30  
 φρεΐατος· ἡ δ' ἐπὶ οἱ λιρὰ νοεῦσα γυνή  
 ἀμφοτέροις χεῖρεσσι μυλακρίδα λᾶαν ἐνήσει·  
 καὶ τόδ' ὃ μὲν ξείνων πολλὸν ἀποτμότατος  
 ἡρίον ὀγκώσει τὸ μεμορμένον· ἡ δ' ὑπὸ δειρήν  
 ἀψαμένη, σὺν τῷ βήσεται εἰς Αἴδην.

## ΕΡΑΤΟΣΘΕΝΟΥΣ.

Οἶνός τοι πυρὶ ἴσον ἔχει μένος, εὖτ' ἂν ἐς ἄνδρας  
 ἔλθῃ· κυμαίνει δ' οἶα Λίβυσσαν ἄλλα  
 Βορρῆς ἢ Νότος, τὰ δὲ καὶ κεκρυμμένα φαίνει  
 βυσσόθεν, ἐκ δ' ἀνδρῶν πάντ' ἐτίναξε νόον.

## ΚΑΛΛΙΜΑΧΟΥ.

### 1.

Εἰς τὸν ἑαυτοῦ πατέρα Βάττον.

Ὅστις ἐμὸν παρὰ σῆμα φέρεις πόδα, Καλλιμάχου με  
 ἴσθι Κυρηναίου παιδά τε καὶ γενέτην.  
 εἰδείης δ' ἄμφω κεν. ὃ μὲν ποτε πατρίδος ὅπλων  
 ἥρξεν, ὃ δ' ἤεισεν κρείσσονα βασκανίης.

οὐ νέμεσις· Μοῦσαι γὰρ ὅσους ἴδον ὄμματι παῖδας 5  
μὴ λοξῶ, πολιοὺς οὐκ ἀπέθεντο φίλους.

## 2.

Τέσσαρες αἱ Χάριτες· ποτὶ γὰρ μία ταῖς τρισὶ κείναις  
ἄρτι ποτεπλάσθη, κῆτι μύροισι νοτεῖ,  
εὐαίων ἐν πᾶσιν ἀρίζηλος Βερενίκα,  
ᾧς ἄτερ οὐδ' αὐταὶ καὶ Χάριτες Χάριτες.

## ΑΣΚΛΗΠΙΑΔΟΥ.

Πῖν' Ἀσκληπιάδῃ· τί τὰ δάκρυα ταῦτα; τί πάσχεις;  
οὐ σὲ μόνον χαλεπὴ Κύπρις ἐληΐσατο,  
οὐδ' ἐπὶ σοὶ μούνῳ κατεθήκατο τόξα καὶ ἰοὺς  
πικρὸς Ἔρως. τί ζῶν ἐν σποδιῇ τίθεσαι;  
πίνωμεν Βάκχου ζωρὸν πόμα. δάκτυλος ἁώς. 5  
ἢ πάλι κομιστὰν λύχνον ἰδεῖν μένομεν;  
πίνομεν οὖν γαλερῶς. μετὰ τοι χρόνον οὐκέτι πουλύν  
σχέτλιε, τὴν μακρὰν νύκτ' ἀναπαυσόμεθα.

## ΜΝΑΣΑΛΚΟΥ.

Ἦδη τῇδε μένω πολέμου δίχα, καλὸν ἄνακτος  
στέρνον ἐμῷ νώτῳ πολλὰκι ῥυσσάμενα.  
καίπερ τηλεβόλους ἰοὺς, καὶ χερμάδι' αἰνὰ  
μυρία, καὶ δολιχὰς δεξαμένα κάμακας,  
οὐδέποτε Κλείτοιο λιπεῖν περιμάκεια πᾶχυν 5  
φαμὶ κατὰ βλοσυρὸν φλοῖσβον Ἐνναλίου.

## ΛΕΩΝΙΔΑ ΤΑΡΕΝΤΙΝΟΥ.

Θῆριν τὸν τριγέροντα, τὸν εὐάγων ἀπὸ κύρτων  
 ζῶντα, τὸν αἰθυίης πλείονα νηξάμενον,  
 ἰχθυοληϊστῆρα, σαγηνέα, χηραμοδύτην,  
 οὐχὶ πολυσκάλμου πλώτορα ναυτιλίας,  
 ἔμπης οὔτ' Ἀρκτοῦρος ἀπώλεσεν, οὔτε καταιγίς 5  
 ἤλασε τὰς πολλὰς τῶν ἐτέων δεκάδας·  
 ἀλλ' ἔθαν' ἐν καλύβῃ σχοινίτιδι, λύχνος ὅποια,  
 τῷ μακρῷ σβεσθεὶς ἐν χρόνῳ αὐτόματος.  
 σῆμα δὲ τοῦτ' οὐ παῖδες ἐφήρμωσαν, οὔδ' ὁμόλεκτρος,  
 ἀλλὰ συνεργατίνης ἰχθυβόλων θίασος. 10

## 2.

Ὁ πλόος ὥραϊος· καὶ γὰρ λαλαγεῦσα χελιδὼν  
 ἦδη μέμβλωκεν, χῶ χαρίεις Ζέφυρος·  
 λειμῶνες δ' ἀνθεῦσι, σεσίγηκεν δὲ θάλασσα  
 κύμασι καὶ τρηχεῖ πνεύματι βρασσομένη.  
 ἀγκύρας ἀνέλοιο, καὶ ἐκλύσαιο γῆαια, 5  
 ναυτίλε, καὶ πλώοις πᾶσαν ἐφεὶς ὀθόνην.  
 ταῦθ' ὁ Πρίηπος ἐγὼν ἐπιτέλλομαι, ὁ λιμενίτας,  
 ὦνθρωφ', ὡς πλώοις πᾶσαν ἐπ' ἐμπορίην.

## 3

Ἴχθυν ὁ γρυπὸς Σωσίπτολις οὐκ ἀγοράζει,  
 προῖκα δ' ἔχει πολλὴν ἐξ ἀλὸς εὐβοσίην,  
 οὐ λίνον, οὐ κάλαμον προσάγων, τῇ ῥινὶ δὲ προσθεὶς  
 ἄγκιστρον, σύρει πάντα τὰ νηχόμενα.

ΛΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΥ. οί δὲ  
ΓΑΙΤΟΥΔΙΚΟΥ.

Ἄγρονόμῳ τάδε Πανί, καὶ εὐαστήρι Λυαίῳ  
πρέσβυς, καὶ Νύμφαις Ἀρκὰς ἔθηκε Βίτων.  
Πανὶ μὲν ἀρτίτοκον χίμαρον συμπαίστορα ματρός,  
κισσοῦ δὲ Βρομίῳ κλῶνα πολυπλανέος·  
Νύμφαις δὲ σκιερῆς εὐποίκιλον ἄνθος ὀπώρης,  
φύλλα τε πεπταμένων αἵματόεντα ῥόδων.  
ἀνθ' ὧν εὐῦδρον, Νύμφαι, τόδε δῶμα γέροντος  
αὔξετε· Πάν, γλαγερόν· Βάκχε, πολυστάφυλον.

5

ΑΛΚΑΙΟΥ ΜΕΣΣΗΝΙΟΥ.

Δοκρίδος ἐν νέμει σκιερῷ νέκυν Ἑσιόδοιο  
Νύμφαι κρηνιάδων λούσαν ἀπὸ σφετέρων,  
καὶ τάφον ὑψώσαντο· γάλακτι δὲ ποιμένες αἰγῶν  
ἔρραναν, ξανθῷ μιζάμενοι μέλιτι·  
τοίην γὰρ καὶ γῆρυν ἀπέπνεεν, ἐννέα Μουσέων  
ὁ πρέσβυς καθαρῶν γευσάμενος λιβάδων.

5

ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ.

1.

Τὴν καὶ ἅμα χρυσῷ καὶ ἀλουργίδι, καὶ σὺν Ἑρωτι  
θρυπτομένην, ἀπαλῆς Κύπριδος ἀβροτέραν  
Λαῖδ' ἔχω, πολιῆτιν ἀλιζώνοιο Κορίνθου,  
Πειρήνης λευκῶν φαιδροτέραν λιβάδων,



τὴν θνητὴν Κυθήρειαν, ἐφ' ἣ μνηστῆρες ἀγανοί  
 πλείονες, ἢ νύμφης εἵνεκα Τυνδαρίδος,  
 δρεπτόμενοι χάριτάς τε καὶ ὠνητὴν ἀφροδίτην  
 ἥς καὶ ὑπ' εὐώδει τύμβος ὄδωδε κρόκῳ,  
 ἥς ἔτι κηώεντι μύρῳ τὸ διάβροχον ὀστεῦν,  
 καὶ λιπαραὶ θυόεν ἄσθμα πνέουσι κόμαι·  
 ἥς ἔπι καλὸν ἄμυξε κατὰ ῥέθος Ἀφρογένεια,  
 καὶ γοερὸν λύζων ἐστονάχησεν Ἑρως.  
 εἰ δ' οὐ πάγκοινον δούλην θέτο κέρδεος εὐνήν,  
 Ἑλλάς ἄν, ὥς Ἑλένης, τῆςδ' ὑπερ ἔσχε πόνον.

## 2.

Οὐκέτι θελγομένας, Ὀρφεῦ, δρύας, οὐκέτι πέτρας  
 ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας·  
 οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,  
 οὐ νιφετῶν συρμούς, οὐ παταγεῦσαν ἄλα.  
 ὦλεο γάρ· σέ δὲ πολλὰ κατωδύραντο θύγατρες  
 Μναμοσύνας, μάτηρ δ' ἔξοχα Καλλιόπα.  
 τί φθιμένοις στοναχεῦμεν ἐφ' υἰάσιν, ἀνίκ' ἀλαλκεῖν  
 τῶν παίδων Αἰῖδην οὐδὲ θεοῖς δύναμις.

## 3.

Στασίχορον, ζαπληθὲς ἀμετρήτου στόμα Μούσης,  
 ἐκτέρισεν Κατάνας αἰθαλόεν δάπεδον,  
 οὔ, κατὰ Πυθαγόρα φυσικὰν φάτιν, ἀ πρὶν Ὀμήρου  
 ψυχὰ ἐνὶ στέρνοις δεύτερον ᾠκίσατο.

## 4.

Ἰβυκε, ληϊσταί σε κατέκτανον ἔκ ποτε νήσου  
 βάντ' ἐς ἐρημαίην ἄστιβον ἡϊόνα,  
 πόλλ' ἐπιβωσάμενον γεράνων νέφος, αἶ τοι ἴκοντο  
 μάρτυρες ἄλγιστον ὀλλυμένῳ θάνατον·  
 οὐδὲ μάτην ἰάχηςας, ἐπεὶ ποινῆτις Ἑρινύς  
 τῶνδε διὰ κλαγγὴν τίσατο σείο φόνον

Σισυφίην κατὰ γαῖαν ἰὼ φιλοκερδέα φύλα  
 ληϊστέων, τί θεῶν οὐ πεφόβησθε χόλον ;  
 οὐδὲ γὰρ ὁ προπάροιθε κανὼν Αἴγισθος αἰοιδόν  
 ὄμμα μελαμπέπλων ἔκφυγεν Εὐμενίδων.

10

### ΦΙΛΟΔΗΜΟΥ.

Ἴνους ὦ Μελίκερτα, σύ τε γλαυκὴ μεδέουσα  
 Λευκοθέη πόντου, δαῖμον ἀλεξίκακε,  
 Νηρήδων τε χοροί, καὶ κύματα, καὶ σὺ Πόσειδον,  
 καὶ Θρήϊξ, ἀνέμων πρηῤῥάτε, Ζέφυρε,  
 ἴλαοί με φέροιτε, διὰ πλατὺ κῦμα φυγόντα,  
 σῶον ἐπὶ γλυκερὰν ἡὺν Πειραέως.

5

### ΜΕΛΕΑΓΡΟΥ.

#### 1.

Χείματος ἡνεμόεντος ἀπ' αἰθέρος οἰχομένοιο,  
 πορφυρέη μείδησε φερανθέος εἵαρος ὥρη.  
 γαῖα δὲ κυανὴ χλοερὴν ἑστέψατο ποίην,  
 καὶ φυτὰ θηλήσαντα νέοις ἐκόμησε πετήλοισ.  
 οἱ δ' ἀπαλὴν πίνοντες ἀξιφύτου δρόσον Ἴου  
 λειμῶνες γελόωσιν, ἀνοιγομένοιο ῥόδοιο.  
 χαίρει καὶ σύριγγι νομεὺς ἐν ὄρεσσι λιγαίνων,  
 καὶ πολιοῖς ἐρίφοις ἐπιτέρπεται αἰπόλος αἰγῶν.  
 ἤδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται  
 πνοιῇ ἀπημάντῳ Ζεφύρου λῖνα κολπώσαντες.  
 ἤδη δ' εὐάζουσιν φερεσταφύλῳ Διονύσῳ  
 ἄνθει βοτρυόεντος ἐρεψάμενοι τρίχα κισσοῦ.

5

10

ἔργα δὲ τεχνήεντα βοηγενέεσσι μελίσσαις  
καλὰ μέλει, καὶ σίμβλῳ ἐφήμεναι ἐργάζονται  
λευκὰ πολυτρήτοιο νεόρρυτα κάλλεα κηροῦ. 15  
πάντη δ' ὀρνίθων γενεῇ λιγύφωνον αἰεῖδει  
ἀλκύνονες περὶ κῦμα, χελιδόνες ἀμφὶ μέλαθρα,  
κύκνος ἐπ' ὄχθαισιν ποταμοῦ, καὶ ὑπ' ἄλσος ἀηδών.  
εἰ δὲ φυτῶν χαίρουσι κόμαι, καὶ γαῖα τέθηλεν,  
συρίζει δὲ νομεύς, καὶ τέρπεται εὖκομα μῆλα, 20  
καὶ ναῦται πλώουσι, Διώνυσος δὲ χορεύει,  
καὶ μέλπει πετεεινά, καὶ ὠδίνουσι μέλισσαι,  
πῶς οὐ χρὴ καὶ ὠοιδὸν ἐν εἴαρι καλὸν αἰεῖσαι ;

## 2.

Ἀχήμενός τ' ἐπ' ὄρεσσι σταγόνεσσι μεθυσθείς,  
ἀγρονόμον μέλπει μοῦσαν ἐρημολάλος.  
ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις  
αἰθίοπι κλάζει χρωτὶ μέλισμα λύρας.  
ἀλλά, φίλος, φθέγγου τι νέον δενδρώδεσι Νύμφαις 5  
παίγνιον, ἀντῶδὸν Πανὶ κρέκων κέλαδον,  
ὄφρα φυγῶν τὸν Ἑρωτα, μεσημβρινὸν ὕπνον ἀγρεύσω  
ἐνθάδ' ὑπὸ σκιερῇ κεκλιμένος πλατάνῳ.

## 3.

Κηρύσσω τὸν Ἑρωτα, τὸν ἄγριον· ἄρτι γὰρ ἄρτι  
ὀρθρινὸς ἐκ κοίτας ὥχετ' ἀποπτάμενος.  
ἔστι δ' ὁ παῖς γλυκύδακρυς, αἰέλαλος, ὠκύς, ἀθαμβής,  
σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.  
πατὴρ δ' οὐκέτ' ἔχω φράζειν τίνας· οὔτε γὰρ Αἰθήρ, 5  
οὐ Χθὼν φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος.  
πάντη γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἐσορᾶτε  
μή που νῦν ψυχαῖς ἄλλα τίθησι λῖνα.  
καίτοι κείνος, ἰδού, περὶ φωλεόν. οὐ με λέληθας,  
τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος. 10

## 4.

Ἄδὺ μέλος, ναὶ Πᾶνα τὸν Ἀρκάδα, πηκτίδι μέλπεις·  
 Ζηνοφίλα, τί λέγεις; ἄδὺ κρέκεις τί μέλος;  
 ποῖ σε φύγω; πάντα με περιστεΐχουσιν Ἑρωτες,  
 οὐ δ' ὅσον ἀμπνεῦσαι βαιὸν ἐῶσι χρόνον.  
 ἦ γάρ μοι μορφὰ βάλλει πόθον, ἦ πάλι μούσα,  
 ἦ χάρις, ἦ... τί λέγω; πάντα πυρὶ φλέγομαι.

5

## 5.

Πλέξω λευκοῖον, πλέξω δ' ἀπαλὴν ἅμα μύρτοις  
 νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,  
 πλέξω καὶ κρόκον ἠδύν· ἐπιπλέξω δ' ὑάκινθον  
 πορφυρέην, πλέξω καὶ φιλέραστα ῥόδα,  
 ὥς ἂν ἐπὶ κροτάφοις μυροβοστρύχου Ἡλιοδώρας  
 εὐπλόκαμον χαίτην ἀνθοβολῇ στέφανος.

5

## 6.

Ἀνθοδίαιτε μέλισσα, τί μοι χρὸς Ἡλιοδώρας  
 ψαύεις, ἐκπρολιποῦς· εἰαρινὰς κάλυκας;  
 ἦ σύ γε μηνύεις ὅτι καὶ γλυκὺ καὶ δυσύποιστον  
 πικρὸν ἀεὶ κραδίᾳ κέντρον Ἑρωτος ἔχει;  
 ναὶ δοκέω, τοῦτ' εἶπας· ἰώ, φιλέραστε, παλίμπους  
 στείχε· πάλαι τὴν σὴν οἶδαμεν ἀγγελίην.

5

## 7.

Οὐ γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα  
 δέξατο, παρθενίας ἅμματα λυομένα.  
 ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχεν  
 λωτοί, καὶ θαλάμων ἐπισταγεῖντο θύραι·  
 ἠῶι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὀρμέναιος  
 σιγαθεὶς γοερὸν φθέγμα μεθαρμόσατο.  
 αἱ δ' αὐταὶ καὶ φέγγος ἐδαδούχουν παρὰ παστῶ  
 πεῦκαι, καὶ φθιμένα νέρθεν ἔφαινον ὁδόν.

5

## ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ.

Τάςδε θεογλώσσους Ἑλικῶν ἔθρεψε γυναῖκας  
 ὕμνοις, καὶ Μακεδῶν Πιερίας σκόπελος,  
 Πρήξιλλαν, Μυρώ, Ἀνύτης στόμα, θῆλυν Ὀμηρον,  
 Λεσβιάδων Σαπφῶ κόσμον εὐπλοκάμων,  
 Ἡρινναν, Τελέσιλλαν ἀγακλέα, καὶ σέ, Κόριννα, 5  
 θοῦριν Ἀθηναίης ἀσπίδα μελψαμέναν,  
 Νοσσίδα θηλύγλωσσον, ἰδὲ γλυκυαχέα Μύρτιν,  
 πάσας ἀενάων ἐργάτιδας σελίδων.  
 ἐννέα μὲν Μούσας μέγας Οὐρανός· ἐννέα δ' αὐτάς  
 Γαῖα τέκεν, θνατοῖς ἄφθιτον εὐφροσύναν. 10

## ΚΡΙΝΑΓΟΡΟΥ.

## 1.

Εἰ καὶ τὸ σῆμα λυγδίνης ἀπὸ πλακός,  
 καὶ ξεστὸν ὀρθῇ λαοτέκτονος στάθμῃ,  
 οὐκ ἀνδρὸς ἐσθλοῦ. μὴ λίθῳ τεκμαίρεο,  
 ὦ λῶστε, τὸν θανόντα. κωφὸν ἢ λίθος,  
 τῇ καὶ ζοφώδης ἀμφιέννυται νέκυς. 5  
 κεῖται δὲ τῇδε τοῦλιγηπελὲς ῥάκος  
 Εὐνικίδαο, σήπεται δ' ὑπὸ σποδῶ.

## 2.

Καὶ κλαῖε, καὶ στέναζε, συσφίγγων χεροῖν  
 τένοντας, ὦ ἴβουλε· τοιά τοι πρέπει.  
 οὐκ ἔσθ' ὁ λύσων· μὴ ἑλείν' ὑπόβλεπε.  
 αὐτὸς γὰρ ἄλλων ἐκ μὲν ὀμμάτων δάκρυ  
 ἔθλιψας, ἐν δὲ πικρὰ καρδίᾳ βέλη 5  
 πήξας, ἀφύκτων ἱὸν ἔσταξας πόθων,

Ἔρως τὰ θνητῶν δ' ἐστὶ σοι γέλως ἄχρη.  
πέπονθας οἷ' ἔρεξας. ἐσθλὸν ἢ δίκη.

### ΑΝΤΙΦΑΝΟΥΣ.

Γραμματικῶν περιέργῃ γένῃ, ῥιζώρυχα μούσης  
ἀλλοτρίης, ἀτυχεῖς σῆτες ἀκανθοβάται,  
τῶν μεγάλων κηλίδες, ἐπ' Ἡρίνῃ δὲ κομῶντες,  
πικροὶ καὶ ξηροὶ Καλλιμάχου πρόκυνες,  
ποιητῶν λῶβαι, παισὶ σκότος ἀρχομένοισιν,  
ἔρροιτ' εὐφώνων λαθροδάκναι κόριες.

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### ΔΟΥΚΙΛΛΙΟΥ.

#### 1.

Τὴν κεφαλὴν βάπτεις, τὸ δὲ γῆρας οὐποτε βάψεις,  
οὐδὲ παρειῶν ἐκτανύσεις ῥυτίδας.  
μὴ τοίνυν τὸ πρόσωπον ἅπαν ψιμύθῳ κατάπλαττε,  
ὥστε προσωπεῖον, κοῦχλὶ πρόσωπον ἔχειν.  
οὐδὲν γὰρ πλέον ἐστὶ. τί μαίνειαι ; οὐποτε φῦκος  
καὶ ψιμυθος τεύξει τὴν Ἑκάβην Ἑλένην.

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#### 2.

Εἴ με φιλεῖς, ἔργῳ με φίλει, καὶ μὴ μ' ἀδικήσης,  
ἀρχὴν τοῦ βλάπτειν τὴν φιλίαν θέμενος.  
πᾶσι γὰρ ἀνθρώποισιν ἐγὼ πολὺν κρέσσονα φημί  
τὴν φανεράν ἔχθραν τῆς δολερῆς φιλίας.  
φασὶ δὲ καὶ νήεσσιν ἀλιπλανέεσσι χερεῖους  
τὰς ὑφάλους πέτρας τῶν φανερῶν σπιλάδων.

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3.

Γλαύκῳ, καὶ Νηρήϊ, καὶ Ἴνοϊ καὶ Μελικέρτῃ,  
καὶ βυθίῳ Κρονίδῃ, καὶ Σαμόθραξι θεοῖς,  
σωθεῖς ἐκ πελάγους Λουκίλλιος ὧδε κέκαρμαι  
τὰς τρίχας ἐκ κεφαλῆς· ἄλλο γὰρ οὐδὲν ἔχω.

4.

Πρὸς τὸν μάντιν Ὀλυμπον Ὀνίσιμος ἦλθ' ὁ παλαι-  
στής,  
καὶ πένταθλος Ὑγλας, καὶ σταδιεὺς Μενεκλῆς,  
τίς μέλλει νικᾶν αὐτῶν τὸν ἀγῶνα θέλοντες  
γινῶναι· κακείνους τοῖς ἱεροῖς ἐνιδῶν,  
πάντες, ἔφη, νικᾶτε, μόνον μή τις σε παρέλθῃ, 5  
καὶ σὲ καταστρέψῃ, καὶ σὲ παρατροχάσῃ.

5.

Πολλὰς μυριάδας ψηφίζων Ἀρτεμίδωρος,  
καὶ μηδὲν δαπανῶν, ζῇ βίον ἡμιόνων,  
πολλάκις αἰ χρυσοῦ τιμαλφέα φόρτον ἔχουσai  
πολλὸν ὑπὲρ νώτου, χόρτον ἔδουσι μόνον.

6.

Κόσκινον ἡ κεφαλὴ σου, Ἀπολλόφανες, γεγένηται,  
ἢ τῶν σητοκόπων βυβλαρίων τὰ κάτω·  
ὕτως μυρμήκων τρυπήματα λοξὰ καὶ ὀρθά,  
γράμματα τῶν λυρικῶν Λύδια καὶ Φρύγια.  
πλὴν ἀφόβως πύκτευσ' καὶ ἦν τρωθῆς γὰρ ἄνωθεν, 5  
ταῦθ' ὅσ' ἔχεις, ἔξεις· πλείονα δ' οὐ δύνασαι.

ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ.

Μηκέτι νῦν μινύριζε παρὰ δρυΐ, μηκέτι φώνει  
κλωνὸς ἐπ' ἀκροτάτου, κόσσυφε, κεκλιμένος.

ἐχθρόν σοι τόδε δένδρον· ἐπείγεις δ', ἄμπελος ἔνθα  
 ἀντέλλει γλαυκῶν σύσκιος ἐκ πετάλων  
 κείνης ταρσὸν ἔρεισον ἐπὶ κλάδον, ἀμφί τ' ἐκείνη 5  
 μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδον.  
 δρῦς γὰρ ἐπ' ὀρνίθεσσι φέρει τὸν ἀνάρσιον ἰξόν·  
 ἅ δὲ βότρυν· στέργει δ' ὕμνοπόλους Βρόμιος.

## ΦΙΛΙΠΠΟΥ.

### 1.

Οὐρανὸς ἄστρα τάχιον ἀποσβέσει, ἢ τάχα νυκτός  
 ἥελιος φαιδρὴν ὄψιν ἀπεργάσεται,  
 καὶ γλυκὺ νᾶμα θάλασσα βροτοῖς ἀρυτήσιμον ἔξει,  
 καὶ νέκυς εἰς ζώων χῶρον ἀναδράμεται,  
 ἢ ποτὲ Μαιονίδαο βαθυκλεῆς οὐνομ' Ὀμήρου 5  
 λήθη γηραλέων ἀρπάζεται σελίδων.

### 2.

Γραμματικοὶ Μώμου στυγίου τέκνα, σῆτες ἀπάντων,  
 τέλχινες βίβλων, Ζηνοδότου σκύλακες,  
 Καλλιμάχου στρατιῶται, ὃν ὡς ὄπλον ἐκτανύσαντες,  
 οὐδ' αὐτοῦ κείνου γλώσσαν ἀποστρέφετε,  
 συνδέσμων λυγρῶν θηρήτορες, οἷς τὸ μὲν ἢ σφίιν 5  
 εὐαδε, καὶ ζητεῖν, εἰ κύναι εἶχε Κύκλωψ,  
 τρίβοισθ' εἰς αἰῶνα κατατρύζοντες ἀλιτροὶ  
 ἄλλων ἐς δ' ἡμᾶς ἰὼν ἀποσβέσατε.

### 3.

ὦ ξεῖνε, φεῦγε τὸν χαλαζεπῆ τάφον,  
 τὸν φρικτόν, Ἰππώνακτος, οὗ τε χά τέφρα  
 ἱαμβιάζει Βουπάλειον ἐς στύγος,  
 μή πως ἐγείρης σφῆκα τὸν κοιμώμενον,

ὃς οὐδ' ἐν ᾿Αϊδῃ νῦν κεκοίμικεν χόλον,  
σκάζουσι μέτροις ὀρθὰ τοξεύσας ἔπη.

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## 4.

Χαῖρε θεὰ Παφίη· σὴν γὰρ αἰεὶ δύναμιν,  
κάλλος τ' ἀθάνατον, καὶ σέβας ἰμερόεν  
πάντες τιμῶσι θνατοὶ ἐφαμέριοι  
ἐν πᾶσιν μύθοις ἔργοισίν τε καλοῖς.  
πάντῃ γὰρ πᾶσιν σὴν δηλοῖς τιμὴν.

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## ΠΑΛΛΑΔΑ.

## 1.

Σκηνὴ πᾶς ὁ βίος, καὶ παίγνιον. ἢ μάθε παίζειν,  
τὴν σπουδὴν μεταθείς, ἢ φέρε τὰς ὀδύνας.

## 2.

ὦ τῆς μεγίστης τοῦ φθόνου πονηρίας.  
τὸν εὐτυχὴ μισεῖ τις, ὃν θεὸς φιλεῖ.  
οὕτως ἀνόητοι τῷ φθόνῳ πλανώμεθα,  
οὕτως ἐτοίμως μωρία δουλεύομεν.  
Ἕλληνές ἐσμεν ἄνδρες ἐσποδωμένοι,  
νεκρῶν ἔχοντες ἐλπίδας τεθαμμένας.  
ἀνεστράφη γὰρ πάντα νῦν τὰ πράγματα.

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## 3.

Πάντα μὲν οἶδα, λέγεις· ἀτελὴς δ' ἐν πᾶσιν ὑπάρχεις.  
γευόμενος πάντων οὐδὲν ἔχεις ἴδιον.

## 4.

Γῆς ἐπέβην γυμνός, γυμνός θ' ὑπὸ γαῖαν ἄπειμι  
καὶ τί μάτην μοχθῶ, γυμνὸν ὄρων τό τέλος ;

## 5.

Ἦν ὁ φίλος τι λάβη, “Δόμινε Φράτερ” εὐθὺς  
ἔγραψεν

ἦν δ' αὖ μή τι λάβη, τὸ “Φράτερ” εἶπε μόνον.  
ὧν γὰρ καὶ ταῦτα τὰ ῥήματα. αὐτὰρ ἔγωγε  
οὐκ ἐθέλω Δόμινε· οὐ γὰρ ἔχω δόμεναι.

## 6.

Ὡ τῆς βραχείας ἡδονῆς τῆς τοῦ βίου.  
τὴν ὀξύτητα τοῦ χρόνου πενθήσατε.  
ἡμεῖς καθεζόμεσθα καὶ κοιμώμεθα,  
μοχθοῦντες ἢ τρυφῶντες· ὁ δὲ χρόνος τρέχει,  
τρέχει καθ' ἡμῶν τῶν τालαιπῶρων βροτῶν,  
φέρων ἐκάστου τῷ βίῳ καταστροφὴν.

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## ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ.

Οὐ τὸ ζῆν χαρίεσσαν ἔχει φύσιν, ἀλλὰ τὸ ρίψαι  
φροντίδας ἐκ στέρνων τὰς πολιοκροτάφους.  
πλούτον ἔχειν ἐθέλω τὸν ἐπάρκιον· ἡ δὲ περισσὴ  
θυμὸν αἰεὶ κατέδει χρυσομανῆς μελέτη.  
ἐνθεν ἐν ἀνθρώποισιν ἀρεῖονα πολλάκι δῆεις  
καὶ πενίην πλούτου, καὶ βιότου θάνατον.  
ταῦτα σὺ γιγνώσκων κραδίης ἵθυνε κελεύθους,  
εἰς μίαν εἰσορόων ἐλπίδα, τὴν σοφίην.

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## ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ.

## 1.

Κεῖτο μὲν Ἀλκιμένης κεκακωμένος ἐκ πυρετοῖο,  
 καὶ περὶ λαυκανίην βραγχὰ λαρυγγίων,  
 νυσσόμενός τε τὸ πλευρὸν ἄτε ξιφέεσσιν ἀμυχθέν,  
 καὶ θαμὰ δυσκελάδοις ἄσθμασι πνευστιῶν  
 ἦλθε δὲ Καλλίγνωτος ὁ Κώϊος, ὁ πλατυλέσχης, 5  
 τῆς παιωνιάδος πληθόμενος σοφίης,  
 πᾶσαν ἔχων πρόγνωσιν ἐν ἄλγεσιν, οὐ τι περιπτὸν  
 ἄλλο προαγγέλλων, ἢ τὸ γενησόμενον.  
 Ἀλκιμένους δ' ἐδόκευεν ἀνάκλινιν, ἐκ τε προσώπου  
 φράζετο, καὶ παλάμης ψαῦεν ἐπισταμένως, 10  
 καὶ τὸ περὶ κρισίμων φαέων ἐλογίζετο γράμμα,  
 πάντ' ἀναπεμπάζων, οὐχ ἐκὰς Ἴπποκράτους.  
 καὶ τότε τὴν πρόγνωσιν ἐς Ἀλκιμένην ἀνεφώνει  
 σεμνοπροσωπήσας καὶ σοβαρευόμενος·  
 εἶγε φάρυγξ βομβεῦσα, καὶ ἄγρια τύμματα πλευροῦ, 15  
 καὶ πυρετῷ λήξῃ πνεῦμα δασυνόμενον,  
 οὐκέτι τεθνήξει πλευρίτιδι· τοῦτο γὰρ ἡμῖν  
 σύμβολον ἐσσομένης ἐστὶν ἀπημοσύνης.  
 θάρσει· τὸν νομικὸν δὲ κάλει, καὶ χρήματα σαντοῦ  
 εὖ διαθείς, βιότου λῆγε μεριμνοτόκου, 20  
 καὶ με τὸν ἱητρὸν, προρρήσιος εἵνεκεν ἐσθλῆς,  
 ἐν τριτάτῃ μοίρῃ κάλλιπε κληρονόμον.

## 2.

Ἑλλανὶς τριμάκαιρα, καὶ ἁ χαρίεσσα Λάμαξις  
 ἦστην μὲν πάτρας φέγγεα Λεσβιάδος.  
 ὅκκα δ' Ἀθηναίησι σὺν ὀλκάσιν ἐνθάδε κέλσας  
 τὰν Μιτυληναίαν γὰν ἀλάπαξε Πάχης,  
 τὰν κουρᾶν ἀδίκως ἠράσσατο, τὼς δὲ συνεύνως 5  
 ἔκταυεν, ὥς τήνας τῇδε βιησόμενος.

τὰ δὲ κατ' Αἰγαίοιο ῥόου πλατὺ λαῖτμα φερέσθην,  
 καὶ ποτὶ τὰν κραναὰν Μοψοπίαν δραμέτην  
 δάμῳ δ' ἀγγελέτην ἀλιτήμονος ἔργα Πάχητος,  
 μέσφα μιν εἰς ὅλοῃν κῆρα συνηλασάτην. 10  
 τοῖα μέν, ὦ κούρα, πεπονήκατον· ἅψ δ' ἐπὶ πάτρην  
 ἤκετον, ἐν δ' αὐτᾷ κείσθον ἀποφθιμένα·  
 εὖ δὲ πόνων ἀπόνασθον, ἐπεὶ ποτὶ σᾶμα συνεύνων  
 εὕδετον, ἐς κλεινᾶς μνᾶμα σαοφροσύνας·  
 ὕμνευσιν δ' ἔτι πάντες ὁμόφρονας ἡρώϊνας, 15  
 πάτρας καὶ ποσίων πῆματα τισαμένας.

## 3.

Ἄλλον Ἀριστοτέλην, Νικόστρατον, ἰσοπλάτωνά,  
 σκινδαλαμοφράστην αἰπυτάτης σοφίης,  
 τοῖα περὶ ψυχῆς τις ἀνείρετο· “ πῶς θέμις εἰπεῖν  
 τὴν ψυχὴν, θνητὴν, ἢ πάλιν ἀθάνατον ;  
 σῶμα δὲ δεῖ καλέειν, ἢ ἀσώματον ; ἐν δὲ νοητοῖς 5  
 τακτέον, ἢ ληπτοῖς, ἢ τὸ συναμφότερον ;”  
 αὐτὰρ ὁ τὰς βίβλους ἀνελέξατο τῶν μετεώρων,  
 καὶ τὸ περὶ ψυχῆς ἔργον Ἀριστοτέλους,  
 καὶ παρὰ τῷ Φαίδωνι Πλατωνικὸν ὕψος ἐπιγνούς  
 πᾶσαν ἐνησκήθη πάντοθεν ἀτρεκίην. 10  
 εἶτα περιστέλλων τὸ τριβώνιον, εἶτα γενείου  
 ἄκρα καταψήχων, τὴν λύσιν ἐξέφερεν·  
 “ εἴπερ ὅλως ἔστι ψυχῆς φύσις, οὐδὲ γὰρ οἶδα,  
 ἢ θνητὴ πάντως ἐστὶν ἢ ἀθάνατος,  
 στεγνοφυῆς ἢ ἄῦλος· ὅταν δ' Ἀχέροντα περήσης, 15  
 κείθι τὸ νημερτὲς γνώσῃ, ὥς ὁ Πλάτων.  
 εἰ δ' ἐθέλεις, τὸν παῖδα Κλεόμβροτον Ἀμβρακιώτην  
 μιμοῦ, καὶ τεγέων σὸν δέμας ἐκχάλασον.  
 καὶ κεν ἐπιγνοίης δίχα σώματος αὐτίκα σαυτόν,  
 μοῦνον ὅπερ ζητεῖς τοῦθ' ὑπολειπόμενος.” 20



## 4.

Δητόϊος καὶ Παῦλος ἀδελφεὸν ἄμφω ἔοντε  
 ξυνὴν μὲν βιότου συζυγίην ἔχέτην,  
 ξυνὰ δὲ καὶ Μοίρης λαχέτην λῖνα, καὶ παρὰ θῖνα  
 Βοσπορίην ξυνὴν ἀμφεβάλονται κόνιν.  
 οὐδὲ γὰρ ἀλλήλοιν ζῶειν ἀπάνευθε δυνάσθην,  
 ἀλλὰ συνετρεχέτην καὶ παρὰ Φερσεφόνην.  
 χαίρετον ὦ γλυκερὸν καὶ ὁμόφρονε· σήματι δ' ὑμέων  
 ὦφελεν ιδρύσθαι βωμὸς Ὀμοφροσύνης.

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## 5.

Εὐδία μὲν πόντος πορφύρεται· οὐ γὰρ ἀήτης  
 κύματα λευκαίνει φρικτὴν χαρασσόμενα.  
 οὐκέτι δὲ σπιλάδεσσι περικλασθεῖσα θάλασσα  
 ἔμπαλιν ἀντωπὸς πρὸς βάθος εἰσάγεται.  
 οἱ ζέφυροι πνέουσιν, ἐπιτρύζει δὲ χελιδὼν  
 κάρφεσι κολλητὸν πηξαμένην θάλαμον.  
 θάρσει ναυτιλίας ἐμπείραμε, καὶ παρὰ Σύρτιν,  
 καὶ παρὰ Σικελικὴν ποντοπορῆς κροκάλην.  
 μῦνον ἐνορμίταιο παρὰ βωμοῖσι Πριήπου  
 ἢ σκάρων, ἢ βῶχας φλέξον ἐρευθομένους.

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10

## BUCOLIC POETS.

### ΘΕΟΚΡΙΤΟΥ.

#### Ἑλένης Ἐπιθαλάμιος.

Ἐν ποκ' ἄρα Σπάρτῃ, ξανθότριχι παρ Μενελάῳ  
παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσιν  
πρόσθε νεογράφῳ θαλάμῳ χορὸν ἐστάσαντο,  
δώδεκα ταὶ πρῶται πόλιος, μέγα χρῆμα Λακαϊνῶν,  
ἀνίκα Τυνδάρεω κατεκλάξατο τὰν ἀγαπατῶν  
μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρεὺς υἱῶν.  
ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισιν  
ποσὶ περιπλέκτοισι, περὶ δ' ἴαχε δῶμ' ὑμεναίῳ.

Οὕτω, δὴ πρῶτιζε κατέδραθες, ὦ φίλε γαμβρέ;  
ἦ ῥά τίς ἐσσι λίαν βαρυγούνατος; ἦ ῥα φίλυνπος;  
ἦ ῥα πολὺν τιν' ἔπινες, ὅκ' εἰς εὐνὰν κατεβάλλει;  
εὐδεῖν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,  
παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ μητρὶ  
παῖσδεν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἓνας καὶ ἐς αἰῶ  
κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε.

ὄλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι  
ἐς Σπάρταν, ἅπερ ὅλλοι ἀριστέες, ὥς ἀνύσαιο.  
μῦθος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς·  
Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,  
οἷα Ἀχαιίδα νῦν γαῖαν πατεῖ οὐδεμί' ἄλλα.

ἦ μέγα κέν τι τέκοιτ', εἰ μητέρει τίττοι ὁμοῖον.  
ἄμμες δ' αἰ πᾶσι συνομάλικες, αἷς δρόμος ωὔτος

χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,  
 τετράκις ἐξήκοντα κόραι, θήλυς νεολαία·  
 τᾶν οὐδ' ἄν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25  
 Ἀὼς ἀντέλλοισα καλὸν διέφαινε πρόσωπον  
 πότνιον, ἰξέ τε λευκὸν ἔαρ χειμῶνος ἀνέντος,  
 ὧδε καὶ ἁ χρυσέα Ἑλένα διαφαίνεται ἐν αἰμίν.  
 πιεῖρα μέγα λᾶον ἀνέδραμε κόσμος ἀρούρα  
 ἢ κάπῳ κυπάρισσος, ἢ ἄρματι Θεσσαλὸς ἵππος, 30  
 ὧδε καὶ ἁ ροδόχρως Ἑλένα Λακεδαίμονι κόσμος,  
 οὔτε τις ἐκ ταλάρῳ πανίσδεταί ἔργα τοιαῦτα,  
 οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰστῷ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων·  
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτῆσαι 35  
 Ἀρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν,  
 ὡς Ἑλένα, τὰς πάντες ἐπ' ὄμμασιν ἴμεροί ἐντι.  
 ὦ καλὰ ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἤδη,  
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα  
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἀδὺ πνέοντας, 40  
 πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὡς γαλαθῆναί  
 ἄρνες γειναμένας ὄϊος μαστὸν ποθέοισαι.  
 πρῶτα τοι στέφανον λωτῷ χαμαὶ αὐξομένοιο  
 πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον  
 πρῶτα δ' ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45  
 λαζόμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον  
 γράμματα δ' ἐν φλοιῷ γεγράψεται, ὡς παριῶν τις  
 ἀννείμῃ· “ δώροις τι σέβου μ', Ἑλένας φυτόν εἰμι.”

χαίροις, ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.  
 Λατὼ μὲν δοίῃ, Λατὼ κωροτρόφος, ὕμνιν 50  
 εὐτεκνίαν· Κύπρις δέ, θεὰ Κύπρις, ἴσον ἔρασθαι  
 ἀλλάλων· Ζεὺς δὲ Κρονίδας, Ζεὺς ἄφθιτον ὄλβον,  
 ὡς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.  
 εὔδεται ἐς ἀλλάλων στέρνον φιλότητα πνέοντες,  
 καὶ πόθον· ἔγρεσθαι δὲ πρὸς αὐτὴν μὴ πιλάθησθε. 55  
 νεύμεθα κάμμες ἐς ὀρθρον, ἐπεὶ κα πρᾶτος ἀοιδός

ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.  
 Ὑμᾶν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρείης.

### Ἐπιγράμματα.

#### 1.

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος, ὃς τὰδ' ἔγραψα,  
 εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,  
 υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίννης·  
 Μοῦσαν δ' ὀθνεῖαν οὔτιν' ἐφελκυσάμην.

#### 2.

Ὁ μουσοποιὸς ἐνθάδ' Ἰππώναξ κείται.  
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζεν, κῆν θέλῃς, ἀπόβριξον.

## ΒΙΩΝΟΣ.

### Ἐπιτάφιος Ἀδώνιδος.

Αἰάζω τὸν Ἀδωνιν· ἀπώλετο καλὸς Ἀδωνις.  
 ὦλετο καλὸς Ἀδωνις, ἐπαιάζουσιν Ἑρωτες.  
 μηκέτι πορφυρέοις ἐνὶ φάρεσι, Κύπρι, κάθειυδε·  
 ἔγρεο δειλαία κυανόστολε καὶ πλατάγησον  
 στάθρα καὶ λέγε πᾶσιν· ἀπώλετο καλὸς Ἀδωνις. 5

Αἰάζω τὸν Ἀδωνιν· ἐπαιάζουσιν Ἑρωτες.  
 κείται καλὸς Ἀδωνις ἐπ' ὥρεσι μηρὸν ὀδόντι  
 λευκῷ λευκὸν ὀδόντι τυπείς, καὶ Κύπριν ἀνιᾶ  
 λεπτὸν ἀποψύχων· τὸ δέ οἱ μέλαν εἴβεται αἶμα  
 χιονέας κατὰ σαρκός· ὑπ' ὀφρύσι δ' ὄμματα ναρκῇ, 10

καὶ τὸ ρόδον φεύγει τῷ χεῖλεος· ἀμφὶ δὲ τήνῳ  
 θνάσκει καὶ τὸ φίλαμα, τὸ μήποτε Κύπρις ἀφήσει.  
 Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει,  
 ἀλλ' οὐκ οἶδεν Ἄδωνις ὃ μιν θνάσκοντ' ἐφίλασεν.

Αἰιάζω τὸν Ἄδωνιν· ἐπαιιάζουσιν Ἑρωτες. 15  
 ἄγριον, ἄγριον ἔλκος ἔχει κατὰ μηρὸν Ἄδωνις·  
 μείζον δ' ἂ Κυθήρεια φέρει ποτικάρδιον ἔλκος.  
 δεινὸν μὲν περὶ παῖδα φίλοι κύνες ὠρύσαντο,  
 καὶ Νύμφαι κλαίουσιν ὀρειάδες· ἃ δ' Ἀφροδίτα,  
 λυσαμένα πλοκαμίδας, ἀνὰ δρυμῶς ἀλάληται 20  
 πενθαλέα, νήπλεκτος, ἀσάνδαλος· αἱ δὲ βάτοι νιν  
 ἐρχομέναν κείρουσι καὶ ἱερὸν αἷμα δρέπονται·  
 ὄξυ δὲ κωκύουσα δι' ἄγκεα μακρὰ φορεῖται,  
 Ἀσσύριον βοόωσα πόσιν καὶ παῖδα καλεῦσα.  
 ἀμφὶ δέ μιν μέλαν εἶμα παρ' ὀμφαλὸν αἰωρεῖτο, 25  
 στάθεα δ' ἐκ χειρῶν φοινίσσετο, οἱ δ' ὑπὸ μαζοῖ  
 χιόνεσι τὸ πάροιθεν Ἀδώνιδι πορφύροντο.

Αἰαῖ τὰν Κυθήρειαν, ἐπαιιάζουσιν Ἑρωτες.  
 ὤλεσε τὸν καλὸν ἄνδρα, συνώλεσεν ἱερὸν εἶδος.  
 Κύπριδι μὲν καλὸν εἶδος, ὅτε ζώεσκεν Ἄδωνις· 30  
 κάτθανε δ' ἂ μορφὰ σὺν Ἀδώνιδι Κύπριδος. αἰαῖ  
 ὥρεα πάντα λέγοντι καὶ αἱ δρύες, Αἰ τὸν Ἄδωνιν.  
 καὶ ποταμοὶ κλαίουσι τὰ πένθεα τῆς Ἀφροδίτας,  
 καὶ παγαὶ τὸν Ἄδωνιν ἐν ὥρεσι δακρύουσι,  
 ἄνθεα δ' ἐξ ὀδύνας ἐρυθαίνεται· ἃ δὲ Κυθήρα 35  
 πάντας ἀνὰ κναμῶς, ἀνὰ πᾶν νάπος οἰκτρὸν ἀεῖδει·  
 Αἰαῖ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἄδωνις·  
 Ἀχὼ δ' ἀντεβόασεν, ἀπώλετο καλὸς Ἄδωνις.

Κύπριδος αἶνὸν ἔρωτα τίς οὐκ ἔκλαυσεν ἅν· αἰαῖ.  
 ὥς ἶδεν, ὥς ἐνόησεν Ἀδώνιδος ἄσχετον ἔλκος 40  
 ὥς ἶδε φοίνιον αἷμα μαραινομένῳ περὶ μηρῷ,  
 πάχεας ἀμπετάσασα κινύρετο· μείνον Ἄδωνι,  
 δύσποτμε μείνον Ἄδωνι, πανύστατον ὥς σε κιχέω,  
 ὥς σε περιπτύξω, καὶ χεῖλεα χεῖλεσι μίξω.

ἔγρεο τυτθόν, Ἄδωνι, τὸ δ' αὖ πύματόν με φίλασον. 45  
 τοσσοῦτόν με φίλασον, ὅσον ζῶει τὸ φίλαμα·  
 ἄχρις ἀπὸ ψυχῆς ἐς ἐμὸν στόμα κῆς ἐμὸν ἦπαρ  
 πνεῦμα τεὸν ρεύσῃ, τὸ δὲ σεῦ γλυκὺ φίλτρον ἀμέλξω,  
 ἐκ δὲ πῖω τὸν ἔρωτα· φίλαμα δὲ τοῦτο φυλάξω  
 ὡς αὐτὸν τὸν Ἄδωνιν· ἐπεὶ σύ με, δύσμορε, φεύγεις. 50  
 φεύγεις μακρόν, Ἄδωνι, καὶ ἔρχεται εἰς Ἀχέροντα  
 καὶ στυγνὸν βασιλῆα καὶ ἄγριον· ἃ δὲ τάλαινα  
 ζῶω καὶ θεὸς ἐμμι, καὶ οὐ δύναμαί σε διώκειν.  
 λάμβανε, Περσεφόνα, τὸν ἐμὸν πόσιν· ἐσσί γὰρ αὐτᾶς  
 πολλὸν ἐμεῦ κρέσσων· τὸ δὲ πᾶν καλὸν ἐς σέ καταρρεῖ. 55  
 εἰμὶ δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνίαν,  
 καὶ κλαίω τὸν Ἄδωνιν, ὃ μοι θάνε, καὶ σεσόβημαι.  
 θνάσκεις, ὦ τριπόθατε· πόθος δέ μοι ὡς ὄναρ ἔπτῃ·  
 χήρα δ' ἃ Κυθήρεια, κενοὶ δ' ἀνὰ δώματ' Ἐρωτες.  
 σοὶ δ' ἅμα κεστὸς ὄλωλε. τί γάρ, τολμηρέ, κυναγεῖς ; 60  
 καλὸς ἐὼν τοσσοῦτον ἐμήναο θηρσί παλαίειν ;  
 ὦδ' ὀλοφύρατο Κύπρις· ἐπαιάζουσιν Ἐρωτες,  
 αἰαὶ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἄδωνις.  
 δάκρυον ἃ Παφία τόσσον χέει, ὅσσον Ἄδωνις  
 αἶμα χέει· τὰ δὲ πακτὰ ποτὶ χθονὶ γίγνεται ἄνθη, 65  
 αἶμα ῥόδον τίκτει, τὰ δὲ δάκρυα τὰν ἀνεμώναν.

Αἰιάζω τὸν Ἄδωνιν· ἀπώλετο καλὸς Ἄδωνις.  
 μηκέτ' ἐνὶ δρυμοῖς τεὸν ἀνέρα μύρεο, Κύπρι.  
 οὐκ ἀγαθὰ στιβάς ἐστιν Ἀδώνιδι φυλλὰς ἐρήμα·  
 λέκτρον ἔχοι, Κυθήρεια, τὸ σὸν τόδε νεκρὸς Ἄδωνις. 70  
 καὶ νέκυς ὢν καλὸς ἐστι, καλὸς νέκυς, οἷα καθεύδων.  
 κάτθεό νιν μαλακοῖς ἐνὶ φάρεσιν, οἷς ἐνίανεν,  
 τοῖς μετὰ σεῦ ἀνὰ νύκτα τὸν ἱερὸν ὕπνον ἐμίχθη,  
 παγχρύσῳ κλιντῆρι· ποθεῖ τοι στυγνὸς Ἄδωνιν.  
 βάλλε δ' ἐνὶ στεφάνοισι καὶ ἄνθεσι πάντοσ', ἵν' αὕτως, 75  
 ὡς τῆνος τέθνακε, καὶ ἄνθεα πάντα μαρανθῇ.  
 ῥαῖνε δέ μιν Συρίοισιν ἀλείφασι, ῥαῖνε μύροισιν.  
 ὀλλύσθω μύρα πάντα· τὸ σὸν μύρον ὦλετ' Ἄδωνις.



κέκλιται ἄβρὸς Ἄδωνις ἐν εἵμασι πορφυρέοισιν  
 ἀμφὶ δέ μιν κλαίοντες ἀναστενάχουσιν Ἑρωτες, 80  
 κειράμενοι χαίτας ἐπ' Ἀδώνιδι· χῶ μὲν οἷστῶς,  
 ὃς δ' ἐπὶ τόξον ἔβαιν', ὃς δ' ἐπτέρνισδε φαρέτραν,  
 χῶ μὲν ἔλυσε πέδιλον Ἀδώνιδος, οἱ δὲ λέβητι  
 χρυσεῖῳ φορέουσιν ὕδωρ, ὃ δὲ μηρία λούει,  
 ὃς δ' ὄπιθεν πτερύγεσσιν ἀναψύχει τὸν Ἄδωνιν. 85

Αἰαῖ τὰν Κυθήρειαν, ἐπαιάζουσιν Ἑρωτες.  
 ἔσβεσε λαμπάδα πᾶσαν ἐπὶ φλιαῖς Ὑμέναιος,  
 καὶ στέφος ἐξεκέδασσε γαμήλιον· οὐκέτι δ' Ὑμᾶν,  
 Ὑμᾶν οὐκέτ' αἶδε εἶν μέλος, ἄδε δὲ αἰαῖ.  
 αἰαῖ καὶ τὸν Ἄδωνιν ἔτι πλέον ἢ Ὑμέναιος 90  
 αἱ Χάριτες κλαίουσι τὸν υἱέα τῷ Κινύραο,  
 ὥλετο καλὸς Ἄδωνις, ἐν ἀλλήλαισι λέγοισαι.  
 αἰαῖ δ' ὄξυ λέγουσι πολὺ πλέον ἢ τὴν Διώναν.  
 καὶ Μοῖσαι τὸν Ἄδωνιν ἀνακλαίουσιν Ἄδωνιν,  
 καὶ μιν ἐπαείδουσιν, ὃ δὲ σφίσιν οὐκ ἐπακούει. 95  
 οὐ μὰν οὐκ ἐθέλει, Κώρα δέ μιν οὐκ ἀπολύει.  
 λήγε γόων Κυθήρεια, τοσήμερον ἴσχεο κομμῶν·  
 δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

## ΜΟΣΧΟΥ.

Ἄ Κύπρις τὸν Ἑρωτα τὸν υἱέα μακρὸν ἐβώστρει·  
 εἴ τις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἑρωτα,  
 δραπετίδας ἐμός ἐστιν· ὁ μανυτὰς γέρας ἐξεῖ.  
 μισθός τοι τὸ φίλαμα τὸ Κύπριδος· ἦν δ' ἀγάγῃς νιν,  
 οὐ γυμνὸν τὸ φίλαμα, τὴν δ', ὦ ξένε, καὶ πλέον ἐξεῖς. 5  
 ἔστι δ' ὁ παῖς περίσαμος, ἐν εἵκοσι πᾶσι μάθοις νιν.  
 χρώτα μὲν οὐ λευκός, πυρὶ δ' εἵκελος· ὄμματα δ' αὐτῷ  
 δριμύλα καὶ φλογόεντα· κακαὶ φρένες, ἀδὺν λάλημα·  
 οὐ γὰρ ἴσον νοέει καὶ φθέγγεται· ὥς μέλι φωνά·

ἐν δὲ χολὰ νόος ἐστίν· ἀνάμερος, ἡπεροπευτάς, 10  
 οὐδὲν ἀλαθεύων, δόλιον βρέφος, ἄγρια παίσδει.  
 εὐπλόκαμον τὸ κάρανον· ἔχει δ' ἰταμὸν τὸ πρόσωπον.  
 μικκύλα μὲν τήνω τὰ χερύδρια, μακρὰ δὲ βάλλει  
 βάλλει κῆς Ἀχέροντα καὶ Ἀΐδεω βασιλῆα.  
 γυμνὸς μὲν τόγε σῶμα, νόος δέ οἱ ἐμπεπύκασται· 15  
 καὶ πτερόεις ὥς ὄρνις ἐφίπταται ἄλλοτ' ἐπ' ἄλλως  
 ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχχοις δὲ κάθηται  
 τόξον ἔχει μάλα βαιόν, ὑπὲρ τόξω δὲ βέλεμνον  
 τυτθὸν ἵητι βέλεμνον, ἐς αἰθέρα δ' ἄχρι φορεῖται.  
 καὶ χρύσειον περὶ νῶτα φαρέτριον· ἔνδοθι δ' ἐντί 20  
 τοῖ πικροὶ κάλαμοι, τοῖς πολλάκι κῆμὲ τιτρώσκει.  
 πάντα μὲν ἄγρια, πάντα· πολὺ πλείον δὲ οἱ αὐτῷ  
 βαιὰ λαμπὰς εἰοῖσα, τᾷ Ἄλιον αὐτὸν ἀναίθει.  
 ἦν τύγ' ἔλῃς τήνον, δῆσας ἄγε, μηδ' ἐλεήσης·  
 κῆν ποτ' ἰδῇς κλαίοντα, φυλάσσεο μή σε πλανήσῃ. 25  
 κῆν γελάῃ, τύ νιν ἔλκε· καὶ ἦν ἐθέλῃ σε φιλᾶσαι,  
 φεῦγε· κακὸν τὸ φίλαμα· τὰ χεῖλεα φάρμακόν ἐντι.  
 ἦν δὲ λέγῃ, λαβὲ ταῦτα, χαρίζομαι ὅσσα μοι ὄπλα,  
 μὴ τὸ θίγῃς, πλάνη δῶρα· τὰ γὰρ πυρὶ πάντα βέβαπται.

## PART II.

### IAMBIC POETS.

#### ΑΡΧΙΛΟΧΟΥ.

##### 1.

Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ  
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.  
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκείνη  
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

##### 2.

Κήδεα μὲν στονόεντα, Περικλέες· οὔτε τις ἀστῶν  
μεμφόμενος θαλῆς τέρψεται οὐδὲ πόλις.  
τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης  
ἔκλασεν, οἰδαλέους ἴσχομεν ἀμφ' ὀδύνῃ  
πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν, 5  
ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν  
φάρμακον. ἄλλοτε δ' ἄλλος ἔχει τόδε· νῦν μὲν ἐς ἡμέας  
ἐτράπεθ', αἵματόεν δ' ἔλκος ἀναστένομεν,  
ἐξαῦτις δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα  
τλήτε γυνακείον πένθος ἀπωσάμενοι. 10

##### 3.

Οὐ μοι τὰ Γύγεω τοῦ πολυχρύσου μέλει,  
οὐδ' εἰλέ πώ με ζῆλος, οὐδ' ἀγαίομαι  
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρῶ τυραννίδος·  
ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν.

## 4.

Τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν  
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί·  
 πολλάκις δ' ἀνατρέπουσι, καὶ μάλ' εὖ βεβηκότας  
 ὑπτίους κλίνουσ'· ἔπειτα πολλὰ γίγνεται κακά,  
 καὶ βίου χρήμῃ πλανᾶται καὶ νόου παρήγορος.

5

## 5.

Χρημάτων ἄελπτον οὐδέν ἐστιν, οὐδ' ἀπώμοτον,  
 οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων  
 ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος  
 ἡλίου λάμποντος· ὕγρον δ' ἦλθ' ἐπ' ἀνθρώπους δέος.  
 ἐκ δὲ τοῦ οὐκ ἄπιστα· πάντα κἀπίελπτα γίγνεται  
 ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,  
 μηδ' ἴν' ἂν δελφῖσι θῆρες ἀνταμείψωνται νομόν  
 ἐνάλιον, καὶ σφιν θαλάσσης ἡχήμεντα κύματα  
 φίλτερ' ἡπείρου γένηται, τοῖσι δ' ἥ δύνειν ὄρος.

5

## 6.

Θυμέ, θύμ' ἀμηχάνοισι κήδεσιν κυκώμενε,  
 αἰνὰ δ' εὖ μένων ἀλέξευ, προςβαλὼν ἐναντίον  
 στέρνον, ἐνδόκοισιν ἐχθρῶν πλησίον κατασταθείς  
 ἀσφαλέως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο,  
 μηδὲ νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρεο.  
 ἀλλὰ χαρτοῖσιν τε χαῖρε, καὶ κακοῖσιν ἀσχάλα  
 μὴ λήνῃ· γίγνωσκε δ' οἷος ῥυσμὸς ἀνθρώπους ἔχει.

5

## 7.

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,  
 οὐδὲ βοστρύχοισι γαῦρον, οὐδ' ὑπεξυρημένον,  
 ἀλλὰ μοι μικρὸς τις εἴη, καὶ περὶ κνήμας ἰδεῖν  
 ῥαιβός, ἀσφαλέως βεβηκώς, κἀπινώμασιν δασύς.

## 8.

Ἐρέω τιν' ὑμῖν αἶνον, ὦ Κηρυκίδη,  
 ἀχνυμένη σκυτάλη.  
 πίθηκος ἦει θηρίων ἀποκριθείς  
 μῦθος ἀν' ἐσχατιήν·  
 τῷ δ' ἄρ' ἀλώπηξ κερδαλέη συνήντετο  
 πυκνὸν ἔχουσα νόον . . . .

## 9.

ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,  
 σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρας  
 λεωργὰ καὶ θεμιστά· σοὶ δὲ θηρίων  
 ὕβρις τε καὶ δίκη μέλει.

## ΣΙΜΩΝΙΔΟΥ ΑΜΟΡΓΙΝΟΥ.

## 1.

## Περὶ Γυναικῶν.

Χωρὶς γυναικὸς θεὸς ἐποίησεν νόον  
 τὰ πρῶτα. τὴν μὲν ἐξ ὑὸς τανύτριχος,  
 τῇ πάντ' ἀν' οἶκον βορβόρῳ πεφυρμένα  
 ἄκοσμα κείται. καὶ κυλινδεῖται χαμαί·  
 αὐτὴ δ' ἄλουτος ἀπλύτοις ἐν εἵμασιν  
 ἐν κοπρίῃσιν ἡμένη πιαίνεται.

5

Τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος  
 γυναῖκα, πάντων ἴδριν· οὐδέ μιν κακῶν  
 λέληθεν οὐδέν, οὐδὲ τῶν ἀμεινόνων.  
 τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν,  
 τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἄλλοιήν ἔχει.

10

Τὴν δ' ἐκ κυνὸς λιτουργόν, αὐτομήτορα,

ἢ πάντ' ἀκούσαι, πάντα δ' εἰδέναι θέλει,  
 πάντῃ δὲ παπταίνουσα καὶ πλανωμένη  
 λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὄρα.  
 παύσειε δ' ἄν μιν οὔτ' ἀπειλήσας ἀνὴρ,  
 οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ  
 ὀδόντας, οὐδ' ἂν μειλίχως μυθεύμενος,  
 οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχοι  
 ἀλλ' ἐμπεδῶς ἀπρηκτον αὐονὴν ἔχει.

15

20

Τὴν δὲ πλάσαντες γηῖνῃν Ὀλύμπιοι  
 ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακόν  
 οὔτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτῃ γυνή·  
 ἔργον δὲ μῦνον, ἐσθίειν, ἐπίσταται  
 κοῦτ', ἂν κακὸν χειμῶνα ποιήσῃ θεός,  
 ῥιγῶσα, δίφρον ἄσσον ἔλκεται πυρός.

25

Τὴν δ' ἐκ θαλάσσης, ἣ δὴ ἐν φρεσὶν νοεῖ  
 τὴν μὲν γελαῖ τε καὶ γέγηθεν ἡμέρην,  
 ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδὼν·  
 “Οὐκ ἔστιν ἄλλη τῆςδε λωΐων γυνή  
 ἐν πᾶσιν ἀνθρώποισιν, οὐδὲ καλλίων.”  
 τὴν δ' οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν  
 οὔτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε  
 ἄπλητον, ὥσπερ ἀμφὶ τέκνοισιν κύων.  
 ἀμειλίχος δὲ πᾶσι καποθυμῖα  
 ἐχθροῖσιν ἴσα καὶ φίλοισι γίνεται.  
 ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς  
 ἔστηκ' ἀπήμων, χάρμα ναύτησιν μέγα,  
 θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται  
 βαρυκτύποισι κύμασιν φορευμένη  
 ταύτῃ μάλιστ' ἔοικε τοιαύτῃ γυνή·  
 ὀργὴν φυγὴν τε πόντου ἀλλοίην ἔχει.

30

35

40

Τὴν δ' ἐκ τε σποδεῆς καὶ παλιντριβέος ὄνου,  
 ἢ σύν τ' ἀνάγκῃ, σύν τ' ἐνιπῆσιν μόγισ  
 ἔερξεν ὦν ἅπαντα, καὶ πονήσατο  
 ἀρεστά· τόφρα δ' ἐσθίει μὲν ἐν μυχῶ

45



προνούξ, προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρῃ  
ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον  
ἐλθόνθ' ἐταῖρον ὄντινουν ἐδέξατο.

Τὴν δ' ἐκ γαλῆς, δύστηνον οἷζυρον γένος. 50

κείνη γὰρ οὔ τι καλὸν οὐδ' ἐπίμερον  
πρόζεστιν, οὐδὲ τερπνόν, οὐδ' ἐράσμιον  
εὐνῆς δ' ἀδηνῆς ἐστὶν ἀφροδισίης,  
τὸν δ' ἄνδρα τὸν παρόντα ναυσίῃ διδοῖ  
κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά, 55  
ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.

Τὴν δ' ἵππος ἀβρὴ χαιτήεσσ' ἐγείνατο,  
ἢ δούλι' ἔργα καὶ δύνῃ περιτρέπει  
κοῦτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινον  
ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλοι, 60  
οὔτε πρὸς ἵπνόν, ἀσβόλην ἀλευμένη,  
ἵζοιτ', ἀνάγκη δ' ἄνδρα ποιεῖται φίλον.  
λουταὶ δὲ πάσης ἡμέρης ἀπο ρύπον  
δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται  
αἰὲ δὲ χαίτην ἐκτενισμένην φορεῖ, 65  
βαθείαν, ἀνθέμοισιν ἐσκιασμένην.  
καλὸν μὲν ὦν θέημα τοιαύτη γυνή  
ἄλλοισι· τῷ δ' ἔχοντι γίνεται κακόν,  
ἣν μή τις ἢ τύραννος, ἢ σκηπτοῦχος ἢ,  
ὅστις τοιούτοις θυμὸν ἀγλαΐζεται. 70

Τὴν δ' ἐκ πιθήκων· τοῦτο δὲ διακριδόν  
Ζεὺς ἀνδράσιν μέγιστον ὥπασεν κακόν.  
αἰσχιστα μὲν πρόσωπα· τοιαύτη γυνή  
εἴσιν δι' ἄστεος πᾶσιν ἀνθρώποις γέλως.  
ἐπ' αὐχένα βραχεῖα κινεῖται μόγισ, 75  
ἄπυγος, αὐτόκωλος. ἂ τάλας ἀνὴρ  
ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.  
δήνεα δὲ πάντα καὶ τρόπους ἐπίσταται,  
ὥσπερ πίθηκος, οὐδέ οἱ γέλως μέλει.  
οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὀρά 80

καὶ τοῦτο πᾶσαν ἡμέρην βουλεύεται,  
ὅπως τι, χῶς μέγιστον, ἔρξειεν κακόν.

Τὴν δ' ἐκ μελίσσης· τήν τις εὐτυχεῖ λαβών.  
κεῖνη γὰρ οἷη μῶμος οὐ προσιζάνει·  
θάλλει δ' ὑπ' αὐτῆς κἀπαέζεται βίος· 85  
φίλη δὲ σὺν φιλεῖντι γηράσκει πόσει,  
τεκοῦσα καλὸν κούνομάκλυτον γένος·  
κἀριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται  
πάσησι, θεῇ δ' ἀμφιδέδρομεν χάρις·  
οὐδ' ἐν γυναιξὶν ἥδεται καθημένη, 90  
ὅκου λέγουσιν ἀφροδισίους λόγους.  
τοίας γυναικας ἀνδράσιν χαρίζεται  
Ζεὺς τὰς ἀρίστας, καὶ πολυφραδεστάτας.

Τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διὸς  
ἔστιν τε πάντα, καὶ παρ' ἀνδράσιν μένει. 95  
Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
γυναικας· ἦν τι καὶ δοκῶσιν ὠφελεῖν,  
ἔχοντί τῳ μάλιστα γίγνεται κακόν.  
οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται  
ἅπασαν, ὅστις σὺν γυναικὶ πέλεται· 100  
οὐδ' αἶψα λιμὸν οἰκίης ἀπώσεται,  
ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.  
ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ  
κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,  
εὐροῦσα μῶμον ἐς μάχην κορύσσεται. 105  
ὅκου γυνὴ γάρ ἐστιν, οὐδ' ἐς οἰκίην  
ξείνον μολόντα προφρόνως δεχοίατο.  
ἥτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,  
αὕτη μέγιστα τυγχάνει λωβωμένη.  
κεκηνότος γὰρ ἀνδρός-οἱ δὲ γείτονες 110  
χαίρουσ' ὀρώντες καὶ τόν, ὥς ἀμαρτάνει.  
τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος  
γυναικα, τὴν δὲ τοῦτέρου μωμήσεται·  
ἴσην δ' ἔχοντες μοῖραν οὐ γιγνώσκομεν.

Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδῃ,  
ἐξ οὗ τε τοὺς μὲν Αἴδης ἐδέξατο  
γυναικὸς εἵνεκ' ἀμφιδηριωμένους.

## 2.

ὦ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκυτος  
πάντων ὅσ' ἔστι, καὶ τίθησ' ὅπῃ θέλει.  
νόος δ' οὐκ ἔπ' ἀνθρώποισιν· ἀλλ' ἐφήμεροι  
αἰεὶ βροτοὶ δὴ ζῶμεν, οὐδὲν εἰδότες  
ὅπως ἕκαστον ἐκτελευτήσει θεός. 5  
ἐλπίς δὲ πάντας κἀπιπείθει τρέφει  
ἄπρηκτον ὀρμαίνοντας. οἱ μὲν ἡμέρην  
μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπάς.  
νέωτα δ' οὐδεὶς ὅστις οὐ δοκέει βροτῶν  
πλούτῳ τε κἀγαθοῖσιν ἵξεσθαι φίλος· 10  
φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,  
πρὶν τέρμ' ἵκηται· τοὺς δὲ δύστηνοι νόσοι  
φθείρουσι θνητῶν· τοὺς δ' Ἄρει δεδμημένους  
πέμπει μελαίνης Αἴδης ὑπὸ χθονός·  
οἱ δ' ἐν θαλάσῃ, λαίλαπι κλονεύμενοι 15  
καὶ κύμασιν πολλοῖσι πορφυρέης ἁλός  
θνήσκουσιν· εὖτ' ἂν μὴ δυνήσωνται ζῶειν,  
οἷδ' ἀγχόνην ἤψαντο δυστήνῳ μόρῳ,  
καὐτάγρετοι λείπουσιν ἡλίου φάος.  
οὕτω κακῶν ἅπ' οὐδέν· ἀλλὰ μυρίαι 20  
βροτοῖσι κῆρες, κἀνεπίφραστοι δύαι,  
καὶ πῆματ' ἐστίν· εἰ δ' ἐμοὶ πιθοίατο,  
οὐκ ἂν κακῶν ἐρῶμεν, οὐδ' ἐν ἄλγεσι  
κακοῖς ἔχοντες θυμὸν αἰκιζοίμεθα.

## ΙΠΠΩΝΑΚΤΟΣ.

## 1.

Ἑρμῇ, φίλ' Ἑρμῇ, Μαιαδεῦ, Κυλλήνεια,  
ἐπεύχομαί τοι, κάρτα γὰρ κακῶς ῥιγῶ.

• • • • •  
δὸς χλαῖναν Ἰππώνακτι καὶ κυπασσίσκον  
καὶ σαμβάλισκα κασκέρισκα καὶ χρυσοῦ  
στατήρας ἐξήκοντα τούτέρου τοίχου.

• • • • •  
ἐμοὶ γὰρ οὐκ ἔδωκας οὔτε τὰν χλαῖναν  
δασείαν, ἐν χειμῶνι φάρμακον ῥίγεις,  
οὔτ' ἀσκήρησι τοὺς πόδας δασείησιν  
ἔκρυψας, ὥς μή μοι χίμετλα ῥήγνυται.

## 2.

Δύ' ἡμέραι γυναικὸς εἰσὶν ἡδισται,  
ὅταν γαμῇ τις κακφέρῃ τεθνηκυῖαν.

## 3.

Ὁ μὲν γὰρ αὐτῶν ἡσυχῇ τε καὶ ῥύδην  
θύνναν τε καὶ μυττωτὸν ἡμέρας πάσας  
δαινύμενος, ὥσπερ Λαμψακηνὸς εὐνοῦχος,  
κατέφαγε δὴ τὸν κλῆρον· ὥστε χρὴ σκάπτειν  
πέτρας τ' ὀρείας, σῦκα μέτριά τε τρώγειν  
καὶ κρίθινον κόλλικα, δούλιον χόρτον.

## 4.

Γάμος κράτιστός ἐστιν ἀνδρὶ σώφρονι,  
τρόπον γυναικὸς χρηστὸν ἔνδον λαμβάνειν.  
αὕτη γὰρ ἡ προῖξ οἰκίην σώζει μόνη.

## 5.

Μοῦσά μοι Εὐρυμεδοντιάδεα, τὴν ποντοχάρυβδιν,  
τὴν ἐγγαστριμάχαιραν, ὃς ἐσθίει οὐ κατὰ κόσμον,  
ἔννεφ' ὅπως ψηφίδι κακῇ κακὸν οἶτον ὀληται,  
βουλῇ δημοσίῃ παρὰ θῖν' ἀλὸς ἀτρυγέτοιο.

## ΑΝΑΝΙΟΥ.

Εἴ τις καθεῖρξαι χρυσὸν ἐν δόμοις πολλόν  
καὶ σῦκα βαιὰ καὶ δὺ' ἢ τρεῖς ἀνθρώπους,  
γνοίῃ χ' ὅσον τὰ σῦκα τοῦ χρυσοῦ κρέσσω.

## ΦΟΙΝΙΚΟΣ.

## 1.

Ἔσθλοί, κορώνη χεῖρα πρόσδοτε κριθέων  
τῇ παιδὶ τὰπόλλωνος, ἣ λέκος πυρῶν,  
ἣ ἄρτον ἣ ἡμαιθον ἣ ὅ τι τις χρῆξει  
δότ', ὦγαθοί, τι τῶν ἕκαστος ἐν χερσίν  
ἔχει κορώνη· χᾶλα λήψεται χόνδρον.  
φιλεῖ γὰρ αὕτη πάγχυ ταῦτα δαίνυσθαι.  
ὁ νῦν ἄλας δοὺς αὖθι κηρίον δώσει.  
ὦ παῖ, θύρην ἀγκλινε. Πλούτος ἤκουσε,  
καὶ τῇ κορώνη παρθένος φέρει σῦκα.  
θεοί, γένοιτο πάντ' ἄμεμπτος ἣ κούρη,  
κάφνειδὸν ἄνδρα κώνομαστὸν ἐξεύροι·  
καὶ τῷ γέροντι πατρὶ κοῦρον εἰς χεῖρας  
καὶ μητρὶ κούρην εἰς τὰ γούνα κατθείη,  
θάλος, τρέφειν γυναῖκα τοῖς κασιγνήτοις.

5

10

ἐγὼ δ' ὅπου πόδες φέρουσιν ὀφθαλμούς 15  
 ἀμείβομαι Μούσαισι, πρὸς θύρας ἄδων  
 καὶ δόντι καὶ μὴ δόντι πλείονα τῶν γ' ἐῷ.

• • • • •  
 ἀλλ', ὦγαθοί, 'πορέξαθ' ὦν μυχὸς πλουτεῖ  
 δόμου. δὸς ὦναξ καὶ σὺν πολλὰ μοι νύμφη.  
 νόμος κορώνη χεῖρα δοῦν ἐπαιτούση. 20  
 εἰδὼς τοιαῦτα δὸς τι, καὶ καταχρήσει.

## 2.

Ἀνὴρ Νίνος τις ἐγένεθ', ὡς ἐγὼ κλύω,  
 Ἀσσύριος· ὅστις εἶχε χρυσίου πόντον  
 καὶ τᾶλλα πολλῶ πλέονα Κασπίης ψάμμον·  
 ὃς οὐκ ἴδ' ἀστέρ', οὐδ' ἰδὼν ἐδίξητο,  
 οὐ παρὰ μάγοισι πῦρ ἱερὸν ἀνέστησεν, 5  
 ὥσπερ νόμος, ῥάβδοισι τοῦ θεοῦ ψαύων  
 οὐ μυθιήτης, οὐ δικασπόλος κείνος,  
 οὐ λεωλογεῖν ἐμάνθαν', οὐκ ἀμιθρήσαι  
 ἀλλ' ἦν ἄριστος ἐσθλὴν τε καὶ πίνειν  
 κῆρᾶν, τὰ δ' ἄλλα πάντα κατὰ πετρῶν ὥθει. 10  
 ὡς δ' ἀπέθαν' ὠνήρ, πᾶσι κατέλιπεν ῥῆσιν,  
 ὅκου Νίνος νῦν ἐστι καὶ τὸ σῆμ' ἄδει·  
 “Ἀκουσον, εἴτ' Ἀσσύριος, εἴτε καὶ Μῆδος  
 εἷς, ἢ Κόραξος, ἢ 'πὸ τῶν ἄνω λιμνῶν  
 Ἰνδὸς κομητής· οὐ γὰρ ἀλλὰ κηρύσσω 15  
 ἐγὼ Νίνος πάλαι ποκ' ἐγενόμην πνεῦμα,  
 νῦν δ' οὐκέτ' οὐδέν, ἀλλὰ γῇ πεποίημαι·  
 ἔχω δ' ὀκόσον ἔδαισα χῶκόσ' ἤεισα,  
 • • • • • χῶκόσ' ἠράσθην.  
 τὰ δ' ὄλβι' ἡμέων δῆϊοι συνελθόντες 20  
 φέρουσιν, ὥσπερ ὠμὸν ἔριφον αἱ Βάκχαι.  
 ἐγὼ δ' ἐς Ἀἰδην οὔτε χρυσὸν οὔθ' ἵππον  
 οὔτ' ἀργυρῇν ἄμαξαν ὠχόμην ἔλκων·  
 σποδὸς δὲ πολλὴ χῶ μιτρηφόρος κεῖμαι.”



## ΠΑΡΜΕΝΩΝΟΣ.

Ἀνὴρ γὰρ ἔλκων οἶνον ὥς ὕδωρ ἵππος  
 Σκυθιστὶ φωνεῖ, οὐδὲ κόππα γινγνώσκων  
 κεῖται δ' ἄναυδος ἐν πίθῳ κολυμβήσας,  
 κάθυπνος, ὥς μήκωνα φάρμακον πίνων.

## ΕΡΜΕΙΟΥ.

## 1.

Ἀκούσατ', ὦ στῶακες, ἔμποροι λήρου,  
 λόγων ὑποκριτῆρες, οἳ μόνον πάντα  
 τὰν τοῖς πίναξι, πρὶν τι τᾷ σοφῷ δοῦναι,  
 αὐτοὶ καταρροφεῖτε, καὶ θ' ἀλίσκεσθε  
 ἐναντία πράσσοντες οἷς τραγωδεῖτε.

## ΗΡΩΔΟΥ.

## 1.

Μὴ δὴ, κόρη, τὴν χολὴν ἐπὶ ῥίνας  
 ἔχ' εὐθύς, ἣν τι ῥῆμα μὴ σοφὸν πεύθῃ.  
 γυναικὸς ἐστὶ κρηγύης φέρειν πάντα.

## 2.

Ἐπὴν τὸν ἐξηκοστὸν ἥλιον κάμψῃς,  
 ὦ Γρύλλε, Γρύλλε, θνήσκε καὶ τέφρῃ γίγνεν  
 ὥς τυφλὸς οὐκέκεινα τοῦ βίου καμπτήρ·  
 ἥδη γὰρ αὐγὴ τῆς ζωῆς ἀπήμβλυνται.

## PART III.

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### MELIC POETS.

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#### ΑΔΚΜΑΝΟΣ.

##### 1.

Μῶσ' ἄγε, Μῶσα λίγεια,  
πολυμελὲς ἀοιδᾶς μέλος  
νεωχμὸν ἄρχε παρσένοις αἰίδεν.

##### 2.

Οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱερόφωνοι,  
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἶην,  
ὅς τ' ἐπὶ κύματος ἄνθος ἅμ' ἀλκύνεσσι ποτῆται  
νηδεὲς ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος ὄρνις.

##### 3.

Εὕδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες,  
πρώονές τε καὶ χαράδραι,  
φύλλα τε ἔρπετά θ' ὅσσα τρέφει μέλαινα γαῖα.  
θῆρές τ' ὀρεσκᾶοι,  
καὶ γένος μελισσῶν,  
καὶ κνώδαλ' ἐν βένθεσι πορφυρέης ἁλός·  
εὕδουσιν δ' οἰωνῶν  
φῦλα ταυπτερύγων.

## 4.

Πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα  
 θεοῖσιν ἄδη πολύφανος ἑορτά,  
 χρύσειον ἄγγος ἔχοισα μέγαν σκύφον,  
 οἶά τε ποιμένες ἄνδρες ἔχουσιν,  
 χερσὶ λεόντειον γάλα θεῦσα  
 τυρὸν ἐτύρησας μέγαν ἄτρυφον  
 ἀργύφεόν τε.

## 5.

Καί ποκά τοι δώσω τρίποδος κύτος,  
 ὦ κ' ἐνι . . . . . λέ' ἀγείρης·  
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος  
 ἔτνεος, οἶον ὁ παμφάγος Ἀλκμάν  
 ἠράσθη χλιερὸν πεδὰ τὰς τροπὰς·  
 οὔτι γὰρ ἦν τετυγμένον ἔσθαι,  
 ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,  
 ζατεύει.

## 6.

Τοῦθ' ἀδεᾶν Μωσᾶν ἔδειξεν  
 δῶρον μάκαιρα παρθένων  
 ἅ ξανθὰ Μεγαλοστράτα.

## ΑΛΚΑΙΟΥ.

## 1.

Μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ' Ἄρη  
 κεκόσμηται στέγα  
 λάμπραισιν κυνίαισι, καττᾶν λεῦκοι καθίπερθεν  
 ἵππιοι λόφοι

νεύοισιν, κεφάλαισιν ἀνδρῶν ἀγάλματα· χάλκiai δὲ  
 πασσάλοις  
 κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος  
 ἰσχύρῳ βέλεις,  
 θώρακές τε νέῳ λίνῳ, κόϊλαί τε καὶ ἄσπιδες βεβλή-  
 μεναι·  
 παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώματα πόλλα  
 καὶ κυπάσσιδες,  
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπὰ Φέργον  
 ἔσταμεν τόδε.

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## 2.

Ἄσυνέτην καὶ τῶν ἀνέμων στάσιν·  
 τὸ μὲν γὰρ ἔνθεν κύμα κυλίνδεται,  
 τὸ δ' ἔνθεν ἄμμες δ' ὄν τὸ μέσσον  
 νᾶϊ φορήμεθα σὺν μελαίνῃ,  
 χείμωνι μόχθεντες μεγάλῳ μάλα·  
 περ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,  
 λαῖφος δὲ πᾶν ζάδηλον ἤδη,  
 καὶ λάκιδες μέγαλαι κατ' αὐτό.  
 χόλαισι δ' ἄγκυραι —

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. . . . .

τὸ δηῦτε κύμα τῷ προτέρῳ νέον  
 στοίχει, παρέξει δ' ἄμμι πόνον πόλυν  
 ἄντλην, ἐπεὶ κε νᾶος ἔμβη.

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## 3.

Ἦτοι μὲν ὁ Ζεὺς, ἐκ δ' ὀράνῳ μέγας  
 χείμων, πεπάγαισιν δ' ὑδάτων ῥόαι

. . . . .

κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις  
 πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως  
 μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ  
 μάλθακον ἀμφι(τίθη) γνόφαλλον.

## 4.

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·  
 προκόψομεν γὰρ οὔδεν ἀσάμενοι,  
 ὦ Βύκχι, φάρμακον δ' ἄριστον  
 οἶνον ἐνειαμένοις μεθύσθην.

## 5.

Πίνωμεν· τί τὰ λύχνη ὁμνένομεν· δάκτυλος ἀμέρα·  
 καδ' ἄερρε κυλίχναις μεγάλαις, αἵτα ποϊκίλαις.  
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα  
 ἀνθρώποισιν ἔδωκ'. ἔγχευε κίρναις ἓνα καὶ δύο  
 πλέαις κακ κεφάλας· ἃ δ' ἑτέρα τὰν ἑτέραν κύλιξ  
 ὠθήτω·

## ΣΑΠΦΟΥΣ.

## 1.

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,  
 παῖ Δίος δολόπλοκε, λίσσομαί σε,  
 μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,  
 πότνια, θῦμον.

ἀλλὰ τυῖδ' ἔλθ', αἶ ποτα κατέρωτα  
 τᾶς ἑμας αὖδως αἰτοῖσα πῆλυι  
 ἔκλυες, πάτρος δὲ δόμον λίποισα  
 χρύσιον ἦλθες

ἄρμ' ὑπαζεύξαισα· κάλοι δέ σ' ἄγον  
 ὄκεες στρουῖθοι περὶ γᾶς μελαίνας,  
 πύκνα δίνεντες πτέρ' ἀπ' ὠράνῳ αἴθε-  
 ρος διὰ μέσσω·

αἶψα δ' ἐξίκοντο· τὸ δ', ὦ μάκαιρα,  
 μεδιάσαισ' ἀθανάτῳ προσώπῳ,

ἤρε', ὅττι δηῦτε πέπονθα, κῶττι  
 δηῦτε κάλημι,  
 κῶττ' ἔμω μάλιστα θέλω γένεσθαι  
 μαινόλα θύμῳ· τίνα δηῦτε πείθω  
 μὴ 'σάλην εἰς σὰν φιλότατα ; τίς σ', ὦ  
 Ψάπφ', ἀδικήει ;

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καὶ γὰρ αἰ φεύγει, ταχέως διώξει,  
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,  
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει  
 κῶνκ ἐθέλοισα.

ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον  
 ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι  
 θῦμος ἰμέρρει, τέλεσον, σὺ δ' αὐτὰ  
 σύμμαχος ἔσσο.

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## 2.

Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
 ἔμμεν' ὦνηρ, ὅττις ἐνάντιόν τοι  
 ἰσodάνει καὶ πλάσιον ἄδῳ φωνεί-  
 σας ὑπακούει

καὶ γέλαίσας ἰμέροεν· τό μοι μάν  
 καρδίαν ἐν στήθεσιν ἐπτόασεν.  
 ὥς σε γὰρ Φίδω, βροχέως με φώνας  
 οὔδεν ἔτ' εἵκει·

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ἀλλὰ καμ μὲν γλῶσσα Φέαγε, λέπτον δ'  
 αὔτικα χρών πῦρ ὑπαδεδρόμακεν,  
 ὀππάτεσσι δ' οὔδεν ὄρημ', ἐπιρρόμ-  
 βεισι δ' ἄκουαι.

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ἂ δέ μ' ἰδρῶς κακχέεται, τρόμος δέ  
 παῖσαν ἄγρει, χλωροτέρα δὲ ποίας  
 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύην  
 φαίνομαι ἄλλα.

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## 3.

Κατθάνοισα δὲ κείσεται, οὐδ' ἔτι τις μναμοσύνα σέθεν  
 ἔσσειτ' οὐδέποτ' εἰς ὕστερον· οὐ γὰρ πεδέχεις βρόδων  
 τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κῆν Ἀῖδα δόμοις  
 φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.

## 4.

Ἴψοι δὴ τὸ μέλαθρον (Ἵμήναον) ἀέρρετε τέκτυνες  
 ἄνδρες, (Ἵμήναον).

γάμβρος ἐσέρχεται ἴσος Ἀρηϊ . . . . .  
 . . . ἄνδρος μεγάλῳ πόλλῳ μείζων . . .  
 πέρροχος ὥς ὅτ' ἄοιδος ὁ Λέσβιος ἀλλοδάποισιν.

. . . . .  
 οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ,  
 ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπης,  
 οὐ μὰν ἐκλελάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

## 5.

Ἄστερες μὲν ἀμφὶ κάλαν σελάναν  
 ἄψ ἀποκρύπτουσι φάεννον εἶδος,  
 ὅπποτα πλήθοισα μάλιστα λάμπη  
 γᾶν (ἐπὶ παῖσαν).

## HPINNΗΣ.

## 1.

Δέξ' ἀταλᾶν χειρῶν τάδε γράμματα, λῶστε Προμαθεῦ·  
 ἔντι καὶ ἄνθρωποι τὴν ὀμαλοὶ σοφίαν·  
 ταύταν γοῦν ἐτύμως τὰν παρθένον ὅστις ἔγραψεν,  
 αἶκ' αὐδὰν ποτέθηκ', ἧς κ' Ἀγαθαρχὺς ὅλα.

## 2.

Νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων  
 στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀΐδα·  
 “Βάσκανος ἔσσι, Ἀΐδα” τὰ δέ τοι καλὰ σάμαθ’ ὀρώντι  
 ὠμοτάταν Βαυκοῦς ἀγγελέοντι τύχαν,  
 ὥς τὰν παῖδ’, Ὑμέναιος ἐφ’ αἷς αἰεῖδετο πεύκαις,  
 ταῖσδ’ ἐπὶ καδευτὰς ἐφλεγε πυρκαϊᾶ·  
 καὶ σὺ μὲν, ὦ Ὑμέναιε, γάμων μολπαῖαν ἀοιδάν  
 ἐς θρηνῶν γοερῶν φθέγμα μεθηρμόσαο.

## ΣΤΗΣΙΧΟΡΟΥ.

## 1.

Ἀέλιος δ’ Ὑπεριονίδας δέπας ἐσκατέβαινε  
 χρύσειον, ὅφρα δι’ Ὀκεανοῖο περάσας  
 ἀφίκηθ’ ἱερᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς  
 ποτὶ ματέρα κουριδίαν τ’ ἄλοχον  
 παῖδάς τε φίλους· ὁ δ’ ἐς ἄλσος ἔβα  
 δάφναισι κατάσκιον ποσσὶ πάϊς Διός.

## 2.

Οὐκ ἔστι ἔτυμος λόγος οὗτος·  
 οὐδ’ ἔβας ἐν νηυσὶν εὖσσέλμοις  
 οὐδ’ ἵκεο πέργαμα Τροίας.

## 3.

Μοῦσα, σὺ μὲν πολέμους, ἀπωσαμένη μετ’ ἐμοῦ  
 τοῦ φίλου χόρευσον  
 κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας  
 καὶ θαλίας μακάρων· σοὶ γὰρ τάδ’ ἐξ ἀρχῆς μέλει.

ΙΒΥΚΟΥ.

1.

Ἦρι μὲν αἶτε Κυδώνιαι μηλίδες ἀρδόμεναι ῥοᾶν Στρ.  
ἐκ ποταμῶν, ἵνα παρθένων κῆπος ἀκήρατος,  
αἶτ' οἶνανθίδες αὐξόμεναι σκιεροῖσιν ὑφ' ἔρνεσιν  
οἶναρέοις θαλέθοισιν, ἐμοὶ δ' Ἔρος

οὐδεμίαν κατάκοιτος ὥραν, ἅθ' ὑπὸ στεροπᾶς φλέγων Ἀντ.  
Θρηϊκίος Βορέας, αἵσσων παρὰ Κύπριδος,  
ἄζαλέαις μανίαισιν ἐρεμνὸς ἀθαμβέσι καρτερῶς  
παιδόθεν ἔφλασε ἡμετέρας φρένας.

2.

Ἔρος αὐτέ με κυανέοισιν ὑπὸ βλεφάροις  
τακέρ' ὄμμασι δερκόμενος  
κηλήμασι παντοδαποῖς ἐς ἄπειρα  
δίκτυα Κύπριδος βάλλει·  
ἦ μὰν τρομέω νιν ἐπερχόμενον,  
ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήραι  
ἀέκων συν ὄχεσφι θοοῖς ἐς ἄμιλλαν ἔβα.

ΑΝΑΚΡΕΟΝΤΟΣ.

1.

Γουνουμαί σ', ἐλαφηβόλε,  
ξανθὴ παῖ Διός, ἀγρίων  
δέσποιν' Ἀρτεμι θηρῶν

ἴκου νῦν ἐπὶ Ληθαίου  
δίνησι, θρασυκαρδίων δ'  
ἀνδρῶν ἐγκαθόρα πόλιν  
χαίρουσ'· οὐ γὰρ ἀνημέρους  
ποιμαίνεις πολιήτας.

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## 2.

ᾠναξ, ᾧ δαμάλης Ἔρωσ  
καὶ Νύμφαι κυανώπιδες  
πορφυρέη τ' Ἀφροδίτη  
συμπαίξουσιν· ἐπιστρέφει δ'  
ὑψηλῶν κορυφὰς ὀρέων,  
γουννοῦμαί σε· σὺ δ' εὐμενής  
ἔλθ' ἡμῖν, κεχαρισμένης δ'  
εὐχολῆς ἐπακούειν.  
Κλευβούλῳ δ' ἀγαθὸς γένου  
σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',  
ὦ Δεύνυσε, δέχεσθαι.

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## 3.

Σφαίρη δηῦτέ με πορφυρέη  
βάλλων χρυσοκόμης Ἔρωσ  
νήνι ποικιλοσαμβάλλῳ  
συμπαίξειν προκαλεῖται·  
ἢ δ', ἐστὶν γὰρ ἐπ' εὐκτίτου  
Λέσβου, τὴν μὲν ἐμὴν κόμην,  
λευκὴ γάρ, καταμέμφεται,  
πρὸς δ' ἄλλον τινὰ χάσκει.

## 4.

Πολιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν,  
χαρίεσσα δ' οὐκέθ' ἤβη πάρα, γηραλέοι δ' ὀδόντες.  
γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος λέλειπται·  
διὰ ταῦτ' ἀνασταλύζω, θαμὰ Τάρταρον δεδοικώς.

Ἄϊδεω γάρ ἐστι δεινὸς μυχός, ἀργαλήν δ' ἐς αὐτόν  
κάθοδος· καὶ γὰρ ἔτοιμον καταβάντι μὴ ἀναβῆναι.

5.

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,  
φέρε δ' ἀνθεμεῦντας ἡμῖν  
στεφάνους, ἔνεικον, ὥς δὴ  
πρὸς Ἑρωτα πυκταλίζω.

6.

Φέρ' ὕδωρ, φέρ' οἶνον·  
μέθυσόν με καὶ καρῶσον  
τὸ ποτήριον λέγει μοι,  
ποδαπὸν με δεῖ γενέσθαι.

7.

Ἄγε δὴ, φέρ' ἡμῖν, ὦ παῖ,  
κελέβην, ὅκως ἄμυστιν  
προπίω, τὰ μὲν δέκ' ἐγχείας  
ὑδατος, τὰ πέντε δ' οἴνου  
κυάθους, ὥς ἀνυβριστί  
ἀνὰ δηῦτε βασσαρήσω.

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. . . . .  
. . . . .

Ἄγε δηῦτε μηκέθ' οὕτω  
πατάγω τε κάλαλητῇ  
Σκυθικὴν πόσιν παρ' οἴνω  
μελετῶμεν, ἀλλὰ καλοῖς  
ὑποπίνοντες ἐν ὕμνοις.

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8.

Ἑρωτα γὰρ τὸν ἀβρόν  
μέλομαι βρύνοντα μίτραις  
πολυανθέμοις ἀεΐδειν·

ὁ δὲ καὶ θεῶν δυνάστης,  
ὁ δὲ καὶ βροτοὺς δαμάζει.

## 9.

Πῶλε Θρηκίη, τί δὴ με  
λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις, δοκέεις δέ  
μ' οὐδὲν εἰδέναι σοφόν ;  
ἴσθι τοι, καλῶς μὲν ἄν τοι  
τὸν χαλινὸν ἐμβάλοιμι,  
ἡνίας δ' ἔχων στρέφοιμι  
ἀμφὶ τέρματα δρόμου.  
νῦν δὲ λειμῶνάς τε βόσκειαι  
κοῦφά τε σκιρτῶσα παίζεις·  
δεξιὸν γὰρ ἵπποπείρην  
οὐκ ἔχεις ἐπεμβάτην.

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## 10.

Ξανθῇ δέ γ' Εὐρυπύλῃ μέλει  
ὁ περιφόρητος Ἀρτέμων·  
πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,  
καὶ ξυλίνους ἀστραγάλους ἐν ὧσὶ καὶ ψιλὸν περί  
πλευρῇσι (δέρριον) βοός,  
νήπλυτον εἴλυμα κακῆς ἀσπίδος, ἄρτοπώλῃσιν  
κῆθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,  
κίβδηλον εὐρίσκων βίον·  
πολλὰ μὲν ἐν δουρὶ τιθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ,  
πολλὰ δὲ νῶτον σκυτίνῃ μάστιγι θωμιχθεὶς, κόμην  
πώγωνά τ' ἐκτετιλμένος·  
νῦν δ' ἐπιβαίνει σατινέων, χρύσεια φορέων καθέρματα  
παῖς Κύκης καὶ σκιαδίσκην ἐλεφαντίνην φορέει  
γυναιξὶν αὐτως.

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## 11.

Μεγάλῳ δηῦτέ μ' Ἔρως ἔκοψεν ὥστε χαλκεύς  
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

## 12.

Οὐ φιλέω, ὃς κρητῆρι παρὰ πλέῳ οἰνοποτάζων  
νείκεα καὶ πόλεμον δακρυόεντα λέγει,  
ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ' Ἀφροδίτης  
συμμίσγων ἐρατῆς μνήσκεται εὐφροσύνης.

## ΣΙΜΩΝΙΔΟΥ.

## 1.

Εἰς τοὺς ἐν Θερμοπύλαις θανόντας.

Τῶν ἐν Θερμοπύλαις θανόντων  
εὐκλεῆς μὲν ἂ τύχα, καλὸς δ' ὁ πότμος,  
βωμὸς δ' ὁ τάφος, πρὸ γόνων δέ  
μνᾶστις, ὃ δ' οἶτος ἔπαινος.  
ἐντάφιον δὲ τοιοῦτον οὔτ' εὐρώς  
οὔθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.  
ἀνδρῶν ἀγαθῶν ὅδε σακὸς οἰκέταν εὐδοξίαν  
Ἑλλάδος εἵλετο· μαρτυρεῖ δὲ Λεωνίδας  
ὁ Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπῶς  
κόσμον ἀέναόν τε κλέος.

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## 2.

Τίς κεν αἰνήσειε νόῳ πίσυνος  
Λίνδου ναέταν Κλεόβουλον,  
ἀεναοῖς ποταμοῖς  
ἄνθεσί τ' εἰαρινοῖς

ἀελίου τε φλογὶ χρυσέας τε σελάνας 5  
 καὶ θαλασσαίαισι δίναις  
 ἀντιθέντα μένος στάλας ;  
 ἅπαντα γάρ ἐστι θεῶν ἥσσω· λίθον δέ  
 καὶ βρότεοι παλάμαι θραύοντι  
 μωροῦ φωτὸς ἅδε βουλά.

## 3.

Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι στρ. α.  
 χαλεπὸν χερσὶν τε καὶ ποσὶ καὶ νόῳ  
 τετράγωνον, ἄνευ ψόγου τετυγμένον  
 . . . . .

Οὐδέ μοι ἐμμελέως τὸ Πιπτάκειον ἀντ. α.  
 νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰ- 5  
 ρημένον· χαλεπὸν φάτ' ἐσθλὸν ἔμμεναι.  
 θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας·  
 ἄνδρα δ' οὐκ ἔστι μὴ οὐ κακὸν ἔμμεναι,  
 ὃν ἂν ἀμήχανος συμφορὰ καθέλη.  
 πράξας γὰρ εὖ πᾶς ἀνὴρ ἀγαθός, 10  
 κακὸς δ', εἰ κακῶς, καί  
 τοῦπιπλεῖστον ἄριστοι, τοὺς κε θεοὶ φιλῶσιν.

Ἐμοιγ' ἐξαρκεῖ ἐπ. α.  
 ὃς ἂν μὴ κακὸς ᾖ  
 μηδ' ἄγαν ἀπάλαμνος, 15  
 εἰδὼς τ' ὀνησίπολιν δίκαν, ὑγιῆς ἀνὴρ.  
 οὐ μιν ἐγὼ μωμήσομαι  
 οὐ γὰρ φιλόμωμος·  
 τῶν γὰρ ἡλιθίων ἀπείρων γενέθλα  
 πάντα τοι καλά, τοῖσί τ' αἰσχρὰ μὴ μέμικται. 20

Τοῦνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι στρ. β.  
 δυνατὸν διζήμενος, κενεὰν ἐς ἅ -

πρακτον ἐλπίδα μοῖραν αἰῶνος βαλέω,  
 πανάμωμον ἄνθρωπον, εὐρύνε-  
 δους ὅσοι καρπὸν αἰνύμεθα χθονός·  
 ἔπειτ' ὑμῖν εὐρὼν ἀπαγγελέω.  
 πάντα δ' ἐπαίνημι καὶ φιλέω,  
 ἐκὼν ὅστις ἔρδη  
 μηδὲν αἰσχρόν, ἀνάγκα δ' οὐδὲ θεοὶ μάχονται.

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4.

Ἔστι τις λόγος,  
 τὰν Ἀρετὰν ναίειν δυσамβάτοις ἐπὶ πέτραις,  
 νῦν δέ μιν θοὰν χῶρον ἀγνὸν ἀμφέπειν.  
 οὐδὲ πάντων βλεφάροις θνατῶν ἔσοπτος,  
 ᾧ μὴ δακέθυμος ἰδρὼς ἔνδοθεν μόλη,  
 ἵκη τ' ἐς ἄκρον ἀνδρείας.

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5.

Οὐτίς ἄνευ θεῶν  
 ἀρετὰν λάβεν, οὐ πόλις, οὐ βροτός.  
 θεὸς δ' ὁ πάμμητις· ἀπήμαντον γὰρ οὐδὲν  
 ἔστιν ἐν θνατοῖς.

6.

Ἄνθρωπος ἐὼν μήποτε εἵπης ὅ τι γίνεται αὔριον,  
 μηδ' ἄνδρα ἰδὼν ὄλβιον, ὅσσον χρόνον ἔσσεται.  
 ὠκεῖα γὰρ οὐδὲ τανυπτερύγου μυίας  
 οὕτως ἂ μεταστάσεις.

7.

Ὅτε λάρνακι ἐν δαιδαλέᾳ ἄνεμός τέ μιν  
 κινήθεισά τε λίμνα  
 δείματι ἤριπεν, οὐκ ἀδιάντοισι παρειαιῖς  
 ἀμφί τε Περσεΐ βάλλε φίλαν χέρα  
 εἶπέ τε· ὦ τέκος, οἶον ἔχω πόνον·

στρ.

5

σὺ δ' αὖτ' ἔς γα λάθην ὥδῃ ἐθείς  
 κνώσσεις ἐν ἁτερπεῖ δώματι χαλκεογόμφῳ,  
 νυκτιλαμπεῖ κυανέῳ τε δνόφῳ ταθείς.  
 αὐαλέαν ὑπερθε τεάν  
 κόμαν βαθείαν παριόντος  
 κύματος οὐκ ἀλέγεις,  
 οὐδ' ἀνέμου φθόγγων,  
 κείμενος ἐν πορφυρέᾳ χλανίδι,  
 πρόσωπον καλὸν πρόσωπον.

10

Εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν, ἐπ. 15  
 καὶ κεν ἐμῶν ῥημάτων λεπτὸν ὑπεῖχες οὐας.  
 Κέλομαι, εὐδε βρέφος,  
 εὐδέτω δὲ πόντος,  
 εὐδέτω δ' ἄμετρον κακόν·  
 μεταιβολία δέ τις φανείη, Ζεῦ πάτερ, 20  
 ἐκ σέο· ὅττι δὲ θαρσαλέον ἔπος εὐχομαι,  
 τεκνόφι δίκαν σύγγνωθί μοι.

## 8.

Οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλοντο,  
 θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υἱες,  
 ἡμίθεοι ἄπονον οὐδ' ἄφθιτον  
 οὐδ' ἀκίνδυνον βίον ἐς γῆρας  
 ἐξίκοντο τελέσαντες.

5

## 9.

Ἀνθρώπων ὀλίγον μὲν κάρτος,  
 ἄπρακτοι δὲ μεληδόνες,  
 αἰῶνι δὲ παύρῳ πόνος ἀμφὶ πόνῳ  
 ὃ δ' ἄφυκτος ἐπικρέμαται θάνατος·  
 κείνου γὰρ ἴσον λάχον μέρος  
 οἳ τ' ἀγαθοὶ ὅστις τε κακός.

5

## 10.

Οὐδὲ καλᾶς σοφίας χάρις,  
εἰ μή τις ἔχει σεμνὴν ὑγίειαν.

## 11.

Τίς γὰρ ἀδονᾶς ἄτερ  
θνητῶν βίος ποθεινὸς ἢ ποία τυραννίς;  
τᾶς δ' ἄτερ οὐδὲ θεῶν ζηλωτὸς αἰών.

## 12.

(Οὐδὲν ἐν ἀνθρώποισι μένει χρῆμ' ἔμπεδον αἰεὶ)  
ἐν δὲ τὸ κάλλιστον Χῖος ἔειπεν ἀνὴρ·  
“ οἴη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν ”  
παῦροι μιν θνητῶν οὐάσι δεξάμενοι  
στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπὶς ἐκάστω, 5  
ἀνδρῶν ἢ τε νέων στήθεσιν ἐμφύεται.  
θνητῶν δ' ὄφρα τις ἄνθος ἔχῃ πολυήρατον ἥβης,  
κουφὸν ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ.  
οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανεῖσθαι, 10  
οὐδ' ὑγιῆς ὅταν ᾗ, φροντίδ' ἔχει καμάτου.  
νήπιοι, οἷς ταύτῃ κεῖται νόος, οὐδὲ ἴσασιν,  
ὥς χρόνος ἔσθ' ἥβης καὶ βιότου ὀλίγος  
θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα  
ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

## 13.

ᾠ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις, ὅτι τᾷδε  
κείμεθα, τοῖς κείνων ῥήμασι πειθόμενοι.

## 14.

Ἄσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες  
κυάνεον θανάτου ἀμφεβάλλοντο νέφος·

οὐδὲ τεθνᾶσι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερθε  
κνδαίνουσ' ἀνάγει δώματος ἐξ Ἀΐδεω.

## 15.

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι  
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις  
αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἁώτοις  
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν.  
οἱ τόνδε τρίποδα σφίσι μάρτυρα Βακχίων ἀέθλων 5  
ἔθεν, Κικυννεὺς Ἀντιγένης ἐδίδασκεν ἄνδρας.  
εὖ δ' ἐτιθηνεῖτο γλυκερὰν ὅπα Δωρίοις Ἀρίστων  
Ἀργεῖος ἡδὺ πνεῦμα χέων καθαροῖς ἐν αὐλοῖς·  
τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἴππόνικος,  
Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθείς, 10  
αἶ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν  
ἕκατι Μοισᾶν θῆκαν, ἰοστεφάνων θεάων.

## 16.

Τῇ ῥά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψεν  
ὦκὺς ἀπὸ Θρηῆκης ὀρνύμενος Βορέης,  
ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ ἐθάφθη  
ζωή, Πιερίην γῆν ἐπιεσσαμένη,  
ἔν τις ἐμοὶ καὶ τῆς χεέτω μέρος· οὐ γὰρ ἔοικεν  
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

## 17.

Μιξονόμου τε πατὴρ ἐρίφου καὶ σχέτλιος ἰχθύς  
πλησίον ἠρείσαντο καρήατα· παῖδα δὲ νυκτός  
δεξάμενοι βλεφάροισι, Διωνύσοιο ἄνακτος  
βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

## 18.

Πολλὰ πιὼν καὶ πολλὰ φαγὼν καὶ πολλὰ κάκ' εἰπὼν  
ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.



## 19.

Σῶσος καὶ Σωσὼ Σωτείρη τόνδ' ἀνέθηκαν  
 Σῶσος μὲν σωθείς, Σωσὼ δ' ὅτι Σῶσος ἐσώθη.

## 20.

A. Τίς ἄδε ; B. Βάκχα. A. Τίς δέ μιν ξέσε ; B. Σκόπας.  
 A. Τίς δ' ἐξέμηνε, Βάκχος ἢ Σκόπας ; B. Σκόπας.

## ΠΙΝΔΑΡΟΥ.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ  
 ΑΡΜΑΤΙ.

Ἀναξιφόρμιγγες ὕμνοι, στρ. α.  
 τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν ;  
 ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλῆς  
 ἀκρόθινα πολέμου·

Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου 5  
 γεγωνητέου, ὅπι δίκαιον ξένον, ἔρεισμ' Ἀκράγαντος,  
 εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν·

καμόντες οἱ πολλὰ θυμῷ ἀντ. α.  
 ἱερὸν ἔσχον οἴκημα ποταμοῦ, Σικελίας τ' ἔσαν  
 ὀφθαλμός, αἰὼν τ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ 10  
 χάριν ἄγων

γνησίαις ἐπ' ἀρεταῖς.

ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἔδος Ὀλύμπου νέμων  
 ἀέθλων τε κορυφὰν πόρον τ' Ἀλφειοῦ, ἱανθεὶς ἀοιδαῖς  
 εὐφρων ἄρουραν ἔτι πατρίαν σφίσις κόμισον

λοιπῷ γένει. τῶν δὲ πεπραγμένων ἐπ. α. 15  
 ἐν δίκῃ τε καὶ παρὰ δίκαν ἀποίητον οὐδ' ἄν  
 χρόνος ὃ πάντων πατήρ δύναιτο θέμεν ἔργων τέλος·  
 λάθα δὲ πότμῳ σὺν εὐδαιμόνι γένοιτ' ἄν.

ἔσλῶν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει  
παλίγκοτον δαμασθέν,

20

ὅταν θεοῦ Μοῖρα πέμπῃ στρ. β'.  
ἀνεκὰς ὄλβον ὑψηλόν. ἔπεται δὲ λόγος εὐθρόνοις  
Κάδμοιο κούραις, ἔπαθον αἰὲν μεγάλα, πένθος δ' ἐπίτνει  
βαρύ

κρεσσόνων πρὸς ἀγαθῶν.

ζῷει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμῳ 25  
κεραυνοῦ ταννέθειρα Σεμέλα, φιλεῖ δέ μιν Παλλὰς αἰεὶ,  
καὶ Ζεὺς πατὴρ μάλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος.

λέγοντι δ' ἐν καὶ θαλάσσῃ ἀντ. β'.  
μετὰ κόραισι Νηρήος ἀλίσαις βίοτον ἄφθιτον  
Ἴνοῖ τετάχθαι τὸν ὅλον ἀμφὶ χρόνον. ἦτοι βροτῶν 30  
γε κέκριται

πέϊρας οὐ τι θανάτου,  
οὐδ' ἀσύχιμον ἀμέραν ὅποτε παῖδ' ἀλίου  
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν· ῥοαὶ δ' ἄλλοτ' ἄλλαι  
εὐθυμῖαν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.

οὕτω δὲ Μοῖρ', ἃ τε πατρώϊον ἐπ. β'. 35  
τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτῳ σὺν ὄλβῳ  
ἐπὶ τι καὶ πῆμ' ἄγει παλιντράπελον ἄλλῳ χρόνῳ·  
ἐξ οὐπερ ἔκτεινε Λαῶν μόριμος υἱός  
συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν  
παλαίφατον τέλεσεν. 40

ἰδοῖσα δ' ὄξεϊ Ἑρινύς στρ. γ'.  
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον  
λείφθη δὲ Θέρσανδρος ἐριπέντι Πολυνείκει, νέοις ἐν  
ἀέθλοις

ἐν μάχαις τε πολέμου  
τιμώμενος, Ἀδραστιδᾶν θάλας ἀρωγὸν δόμοις· 45

ὄθεν σπέρματος ἔχοντι ῥίζαν. πρέπει τὸν Αἰνησιδάμου  
ἐγκωμίων τε μελέων λυρᾶν τε τυγχανέμεν.

Ὀλυμπία μὲν γὰρ αὐτός αντ. γ.  
γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεόν  
Ἰσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δυ- 50  
δεκαδρόμων

ἄγαγον. τὸ δὲ τυχεῖν  
πειρώμενον ἀγωνίας παραλύει δυσφρονᾶν.  
ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ  
τῶν  
καιρόν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν,

ἀστὴρ ἀρίζηλος, ἐτυμώτατον ἐπ. γ. 55  
ἀνδρὶ φέγγος· εὖ δέ μιν ἔχων τις οἶδεν τὸ μέλλον,  
ὅτι θανόντων μὲν ἐνθάδ' αὐτὶς ἀπάλαμνοι φρένες  
ποιναὺς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ  
ἄλιτρά κατὰ γᾶς δικάζει τις ἐχθρᾷ  
λόγον φράσαις ἀνάγκα. 60

ἴσον δὲ νύκτεσσιν αἰεῖ, στρ. δ.  
ἴσα δ' ἐν ἀμέραις ἄλιον ἔχοντες ἀπονέστερον  
ἐσλοὶ δεδόρκαντι βίον, οὐ χθόνα τaráσσοντες ἐν χερὸς  
ἀκμᾷ

οὐδὲ πόντιον ὕδωρ  
κεινὰν παρὰ δίαίταν· ἀλλὰ παρὰ μὲν τιμίους 65  
θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται  
αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνον.

ὅσοι δ' ἐτόλμασαν ἐστρίς αντ. δ.  
ἐκατέρωθι μέιναντες ἀπὸ πάμπαν ἀδίκων ἔχειν  
ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν· ἔνθα  
μακάρων 70

νάσος ὠκεανίδες  
αἦραι περιπνέοισιν, ἄνθεμα δὲ χρυσοῦ φλέγει,

τὰ μὲν χερσόθεν ἀπ' ἀγλαῶν δενδρέων, ὕδωρ δ' ἄλλα  
φέρβει,

ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ κεφαλὰς  
βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθυος, ἐπ. δ'. 75

ὃν πατὴρ ἔχει Κρόνος ἐτοῖμον αὐτῷ πάρεδρον,  
πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχοίσας θρόνον.

Πηλεὺς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·

Ἀχιλλέα τ' ἔνεικ', ἐπεὶ Ζηνὸς ἦτορ

λιταῖς ἔπεισε, μάτηρ 80

ὃς Ἴκτορ' ἔσφαλε, Τρῶας στρ. ε'.

ἄμαχον ἀστραβῇ κίονα, Κύνκον τε θανάτῳ πόρεν,  
Ἄους τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα  
βέλη

ἔνδον ἐντὶ φαρέτρας  
φωνᾶντα συνετοῖσιν ἐς δὲ τὸ πᾶν ἐρμηνέων 85

χατίζει. σοφὸς ὁ πολλὰ εἰδὼς φυᾶ. μαθόντες δὲ λάβροι  
παγγλωσσία, κόρακες ὥς, ἄκραντα γαρούετον

Διὸς πρὸς ὄρνιχα θεῖον. ἀντ. ε'.

ἔπεχε νῦν σκοπῷ τόξον, ἄγε θυμέ, τίνα βάλλομεν  
ἐκ μαλθακᾶς αὐτε φρενὸς εὐκλέας οἷστοὺς ἰέντες; ἐπὶ

τοι

90

Ἀκράγαντι τανύσαις·

αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόῳ,

τεκεῖν μή τιν' ἑκατόν γε ἑτέων πόλιν φίλοις ἄνδρα  
μᾶλλον

εὐεργέταν πραπίσιν ἀφθονέστερόν τε χέρα

Θήρωνος. ἀλλ' αἶνον ἔβα κόρος ἐπ. ε'. 95

οὐ δίκᾳ συναντόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν,

τὸ λαλαγῆσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς

ἔργοις. ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν·

ἐκεῖνος ὅσα χάρματ' ἄλλοις ἔθηκεν,

τίς ἂν φράσαι δύναιτο;

100

## ΤΙΜΟΚΡΕΟΝΤΟΣ.

## 1.

Ἄλλ' εἰ τύγε Πανσανίαν ἢ καὶ τύγε Ξάνθιππον      στρ.  
 αἰνεῖς ἢ τύγε Λευτυχίδαν,  
 ἐγὼ δ' Ἀριστείδαν ἐπαινέω  
 ἄνδρ' ἱερᾶν ἀπ' Ἀθανᾶν ἐλθεῖν  
 ἕνα λῶστον· ἐπεὶ Θεμιστοκλῇ ἤχθαρε Λατώ,      5

ψεύσταν, ἄδικον, προδόταν,      ἀντ.  
 ὃς Τιμοκρέοντα ξεῖνον ἔοντα  
 ἀργυρίοις σκυβαλισκίοισι πεισθεὶς οὐ κατᾶγεν  
 πατρίδ' Ἰαλυσόνδε,  
 λαβὼν δὲ τρὶ' ἀργυρίου      10  
 τάλαντ' ἔβα πλέων εἰς ὄλεθρον,  
 τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δέ  
 καίνων, ἀργυρίων ὑπόπλεος,  
 Ἴσθμοῖ δὲ πανδοκεὺς γελοίως  
 ψυχρὰ κρέα παρέχων, οἱ δ' ἥσθιον      15  
 κεῖχοντο μὴ ὥραν Θεμιστοκλέος γενέσθαι.

## 2.

Οὐκ ἄρα Τιμοκρέων μοῦνος ὃς Μήδοισιν ὀρκιατομεῖ,  
 ἀλλ' ἐντὶ κᾶλλοι δὴ πονηροί· οὐκ ἐγὼ μόνα κόλουρις·  
 ἐντὶ καὶ ἄλλαι ἀλώπεκες.

## 3.

Ὡφελέν σ', ὦ τυφλὲ Πλούτε, μήτε γῇ μήτ'  
 ἐν θαλάσσῃ, μήτ' ἐν ἡπείρῳ φανῆναι,  
 ἀλλὰ Τάρταρόν τε ναίειν καχέροντα·  
 διὰ σὲ γὰρ πάντ' ἔστ' ἐν ἀνθρώποις κακά.

## ΚΟΡΙΝΝΗΣ.

Μέμφομη δὲ κῆ λιγουρὰν Μουρτίδ' ἰώνγα,  
ὅτι βανὰ φούσ' ἔβα Πινδάριοι ποτ' ἔριν.

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## ΠΡΑΞΙΛΛΗΣ.

## 1.

Κάλλιστον μὲν ἐγὼ λείπω φάος ἡελίοιο,  
δεύτερον ἄστρα φαεινὰ σεληναίης τε πρόσωπον  
ἡδὲ καὶ ὠραίους σικύους καὶ μῆλα καὶ ὄγχνας.

## 2.

Ἀδμήτου λόγον, ὦ 'ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει  
τῶν δειλῶν δ' ἀπέχου, γνούς ὅτι δειλῶν ὀλίγα χάρις.

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## ΒΑΚΧΥΛΙΔΟΥ.

## 1.

Ὅλβιος, ᾧτινι θεὸς μοῖράν τε καλῶν ἔπορευ  
σύν τ' ἐπιζήλω τύχα ἀφνειὸν βιοτὰν διάγειν  
οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαίμων ἔφυ.

## 2.

Θνατοῖσι μὴ φῦναι φέριστον,  
μηδ' ἀελίου προσιδεῖν φέγγος·  
ὄλβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.

## 3.

Τίκτει δέ τε θνατοῖσιν Εἰρήνη μεγάλη  
πλούτου καὶ μελιγλώσσω ἀοιδῶν ἄνθεα,



δαιδάλεον τ' ἐπὶ βωμὸν θεοῖσιν ἔθεσθε βοῶν  
 ξανθᾶ φλογὶ μῆρα τανυτρίχων τε μήλων,  
 γυμνασίων τε νέοις αὐλῶν τε καὶ κώμων μέλει. 5  
 ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν  
 ἀραχνᾶν ἴστοι πέλονται  
 ἔγχεά τε λογχωτὰ ξίφεά τ' ἀμφάκεα δάμνεται εὐρώς·  
 χαλκέων δ' οὐκ ἔστι σαλπύγων κτύπος·  
 οὐδὲ συλᾶται μελίφρων ὕπνος ἀπὸ βλεφάρων, 10  
 ἀμὸν ὃς θάλπει κέαρ.  
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀ-  
 γυιαὶ παιδικοὶ θ' ὕμνοι φλέγονται.

## 4.

Εἷς ὅρος, μία δὲ βροτοῖσιν ἐστὶν εὐτυχίας ὁδός, στρ.  
 θυμὸν εἴ τις ἔχων ἀπενθῇ δύναται διατελεῖν βίον·  
 οἷς δὲ μέριμνα μὲν ἀμφιπολεῖ φρενί,  
 τὸ δὲ παρ' ἁμάρ τε καὶ νύκτα μελλόντων χάριν  
 ἐὼν ἰάπτεται κέαρ, ἄκαρπον ἔχει πόνον·

τί γὰρ ἐλαφρὸν ἔτ' ἔστ' ἄπρακτ' ὀδυρόμενον δονεῖν ἀντ.  
 καρδίαν;

## 5.

Λυδία μὲν γὰρ λίθος μανύει χρυσόν,  
 ἀνδρῶν δ' ἀρετὰν σοφία τε  
 παγκρατὴς τ' ἐλέγχει  
 ἀλήθεια.

## 6.

Γλυκεῖ' ἀνάγκα στρ. α'.  
 σευομένα κυλίκων θάλπησι θυμόν,  
 Κύπριδος δ' ἐλπὶς διαιθύσσει φρένας

ἀμμιγνυμένα Διουνυσίοισι δώροις. στρ. β'.  
 ἀνδράσι δ' ὑψοτάτω πέμπει μερίμνας 5

αὐτίχ' ὃ μὲν πόλεων κρήδεμνα λύει,  
 πᾶσι δ' ἀνθρώποις μοναρχήσιν δοκεῖ·  
 χρυσῷ δ' ἐλέφαντί τε μαρμαίρουσιν οἴκοι, στρ. γ'.  
 πυροφόροι δὲ κατ' αἰγλήεντα [καρπὸν]  
 νῆες ἄγουσιν ἀπ' Αἰγύπτου, μέγιστον 10  
 πλοῦτον· ὥς πίνοντος ὀρμαίνει κέαρ.

## 7.

ᾠ Τρῶες Ἀρηΐφιλοι, Ζεὺς ὑψιμέ-  
 δων, ὃς ἅπαντα δέρκεται,  
 οὐκ αἴτιος θνατοῖς μεγάλων ἀχέ-  
 ων· ἀλλ' ἐν μέσῳ κείται κιχεῖν  
 πᾶσιν ἀνθρώποισι Δίκαν ὅσαν, ἀγνάν,  
 Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιδος·  
 ὀλβίων παῖδες νιν εὐρόντες σύνοικον.

## 8.

Παύροισι δὲ θνητῶν τὸν ἅπαντα χρόνον δαίμων ἔδωκεν  
 πρᾶσσοντας ἐν καιρῷ πολιοκρόταφον  
 γῆρας ἱκνεῖσθαι, πρὶν ἐγκῦρσαι δῦα.

## 9.

Θνητοῖσι δ' οὐκ αὐθαίρετοι  
 οὔτ' ὄλβος οὔτ' ἄκαμptos Ἄρης  
 οὔτε πάμφθερσις στάσις,  
 ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν γᾶν  
 ἅ πάνδωρος αἶσα.

## 10.

Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν  
 τῷ πάντων ἀνέμων πιοτάτῳ Ζεφύρῳ,  
 εὐξαμένῳ ὃ οἱ ἦλθε βοαθός, ὅφρα τάχιστα  
 λικμήσῃ πεπόνων καρπὸν ἀπ' ἀσταχύων.

## ΑΡΙΟΝΟΣ ΤΜΝΟΣ.

"Υψιστε θεῶν,  
 πόντιε χρυσοτρίαине Πόσειδον,  
 γαιήοχε, κυμονάρχα·  
 βραγχίοις περὶ δὲ σὲ πλωτοί  
 θῆρες χορεύουσι κύκλῳ, 5  
 κούφοισι ποδῶν ῥίμμασιν  
 ἐλάφρ' ἀναπαλλόμενοι,  
 σιμοί, φριξαύχενες, ὠκύδρομοι  
 σκύλακες, φιλόμουσοι  
 δελφῖνες, ἔναλα θρέμματα 10  
 κουρᾶν Νηρείδων θεᾶν,  
 ἃς ἐγείνατ' Ἀμφιτρίτα·  
 οἷ μ' εἰς Πέλοπος γὰν ἐπὶ Ταιναρίαν  
 ἀκτὰν ἐπορεύσατε πλαζόμενον Σικελῶ ἐνὶ πόντῳ,  
 κυρτοῖσι νώτοις φορεῦντες, 15  
 ἄλοκα Νηρείας πλακός  
 τέμνοντες, ἀστιβῇ πόρον, φῶτες δόλιοι  
 ὥς μ' ἀφ' ἀλιπλόου γλαφυρᾶς νεῶς  
 εἰς οἶδμ' ἀλιπόρφυρον λίμνας ἔριψαν.

## ΑΡΙΦΡΟΝΟΣ.

Ὑγίεια, πρεσβίστα μακάρων, μετὰ σεῦ ναί-  
 οιμι τὸ λειπόμενον  
 βιοτᾶς, σὺ δέ μοι πρόφρων σύνοικος εἶης·  
 εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων,  
 ἢ τᾶς ἰσοδαίμονος ἀνθρώποις βασιληίδος ἀρχᾶς  
 ἢ πόθων, οὓς κρυφίοις Ἀφροδίτας 5  
 ἄρκυσιν θηρέομεν.

ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις  
 ἢ πόνων ἀμπνοὰ πέφανται,  
 μετὰ σεῖο μάκαιρ' Ὑγίεια  
 τέθαλε πάντα καὶ λάμπει Χαρίτων ἔαρ,  
 σέθεν δὲ χωρὶς οὔτις εὐδαίμων ἔφυ. 10

## ΑΡΙΣΤΟΤΕΛΟΥΣ.

### 1.

Εἰς Ἑρμείαν τὸν Ἀταρνέα.

Ἀρετά, πολύμοχθε γένει βροτείῳ  
 θήραμα κάλλιστον βίῳ,  
 σᾶς πέρι, παρθένε, μορφᾶς  
 καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος  
 καὶ πόνους τλῆναι μαλεροὺς ἀκάμαντας· 5  
 τοῖον ἐπὶ φρένα βάλλεις  
 καρπὸν τ' ἀθάνατον χρυσοῦ τε κρείσσω  
 καὶ γονέων μαλακαυγήτοιο θ' ὕπνου·  
 σεῦ δ' ἔνεχ' οὐκ Διὸς Ἡρακλῆς  
 Δήδας τε κοῦροι πόλλ' ἀνέτλασαν ἔργοις 10  
 σὰν ἀγρεύοντες δύναμιν.  
 σοῖς τε πόθοις Ἀχιλεὺς Αἴας τ' Αἴδαο δόμους  
 ἦλθον· σᾶς δ' ἔνεκεν φιλίου  
 μορφᾶς καὶ Ἀταρνέος ἔντροφος  
 ἀελίου χήρωσεν αὐγᾶς· 15  
 τοιγὰρ αἰοίδιμος ἔργοις ἀθάνατόν τέ μιν  
 αὐξήσουσι Μοῦσαι Μναμοσύνας θύγατρες,  
 Διὸς ξενίου σέβας αὖξουσai φιλίας τε γέρας βεβαίου.

### 2.

Τύχα, μερόπων ἀρχά,  
 καὶ τέρμα· τὸ καὶ σοφίας ἄκρον ἔχεις,

καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις·  
καὶ τὸ καλὸν πλέον ἢ κακὸν ἐκ σέθεν,  
ἅ τε χάρις λάμπει περὶ σὰν πτέρυγα χρυσεάν· 5  
καὶ τὸ τεῶ πλάστιγγι δοθὲν μακαριστότατον τελέθει.  
τὸ δ' ἀμαχανίας πόρον εἶδες ἐν ἄλγεσιν,  
καὶ λαμπρὸν φάος ἄγαγες  
ἐν σκότῳ προφερεστάτα θεῶν.

## ΜΕΛΙΝΝΟΥΣ ΛΕΣΒΙΑΣ.

Εἰς Ῥώμην.

Χαῖρέ μοι Ῥώμα, θυγάτηρ Ἄρηος,  
χρυσεόμιτρα, δαΐφρων ἄνασσα,  
σεμνὸν ἂ ναίης ἐπὶ γᾶς Ὀλυμπον  
αἰὲν ἄθραυστον.  
σοὶ μόνῃ πρέσβιστα δέδωκε Μοῖρα 5  
κῦδος ἀρρήκτῳ βασιλῆον ἀρχᾶς,  
ὄφρα κοιρανῆον ἔχουσα κάρτος  
ἀγεμονεύης·  
σᾷ δ' ὑπὸ σδεύγλῃ κρατερῶν λεπάδνῳ  
στέρνα γαίης καὶ πολιᾶς θαλάσσας 10  
σφίγγεται· σὺ δ' ἀσφαλέως κυβερνᾷς  
ἄστεα λαῶν.  
πάντα δὲ σφάλλων ὁ μέγιστος αἰὼν  
καὶ μεταπλάσσω βίον ἄλλοτ' ἄλλως  
σοὶ μόνῃ πλησίστιον οὖρον ἀρχᾶς 15  
οὐ μεταβάλλει.  
ἦ γὰρ ἐκ πάντων σὺ μόνῃ κρατίστους  
ἄνδρας αἰχματὰς μεγάλους λοχεύεις,  
εὖσταχυν, Δάματρος ὅπως, ἀνεῖσα  
καρπὸν ἀπ' ἀνδρῶν. 20

## ΜΕΣΟΜΗΔΟΥΣ.

Ὕμνος εἰς Νέμεσιν.

Νέμεσι πτερόεσσα, βίου ῥοπά, στρ.  
 κυανῶπι θεά, θύγατερ Δίκας,  
 ἃ κοῦφα φρυάγματα θνατῶν  
 ἐπέχεις ἀδάμαντι χαλινᾶ,  
 ἔχθουσά θ' ὕβριν ὀλοὰν βροτῶν,  
 . . . . .  
 μέλανα φθόνον ἐκτὸς ἐλαύνεις.

Ὑπὸ σὸν τροχὸν ἄστατον ἀστιβῇ ἀντ.  
 χαροπὰ μερόπων στρέφεται τύχα·  
 λήθουσα δὲ παρ πόδα βαίνεις, 10  
 γαυρούμενον αὐχένα κλίνεις·  
 ὑπὸ πῆχυν αἰεὶ βίοντον μετρεῖς,  
 νεύεις δ' ὑπὸ κόλπον αἰεὶ κάτω  
 ζυγίου μετὰ χεῖρα κρατοῦσα.

Ἰλαθι μάκαιρα δικασπόλε, ἐπ. 15  
 Νέμεσι πτερόεσσα, βίου ῥοπά.  
 Νέμεσιν θεὸν ἄδομεν ἀφθίταν  
 νημερτέα, καὶ πάρεδρον Δίκαν,  
 σὲ Δίκαν τανυσίπτερον ὀμβρίμαν,  
 ἃ τὰν μεγαλανορίαν βροτῶν 20  
 νεμεσῶσα φέρεις κατὰ Ταρτάρου.

## 2.

Τὰν ὕελον ἐκόμιζε  
 κόψας ἐργάτας ἀνήρ·  
 ἐς δὲ πῦρ ἔθηκε βῶλον,  
 ὥς σίδηρον εὐσθενῇ·  
 ἃ δ' ὕελος, οἷα κηρός, 5



ἔξεχεῖτο, παμφάγοισι  
 φλοξὶν ἐκπυρούμενος.  
 θαῦμα δ' ἦν ἰδεῖν βροτοῖς  
 ὄλκον ἐκ πυρὸς ῥέοντα,  
 καὶ τὸν ἐργάτην τρέμοντα, 10  
 μὴ πεσὼν διαρραγῇ.  
 εἰς δὲ διπτύχων ἀκμάς  
 χειλέων ἔθηκε βῶλον.

## ΔΙΟΝΥΣΙΟΥ.

Ὕμνος εἰς Ἀπόλλωνα.

Εὐφημεῖτω πᾶς αἰθήρ·  
 οὔρεα τέμπεα σιγάτω,  
 γῇ καὶ πόντος καὶ πνοιαί  
 ἦχοι φθόγγοι τ' ὀρνίθων·  
 μέλλει δὲ πρὸς ἡμᾶς βαίνειν 5  
 Φοῖβος ἀκερσεκόμας ἀχέτας,  
 χιονοβλεφάρου πάτερ Ἀοῦς  
 ῥοδόεσσαν ὃς ἄντυγα πώλων  
 πτανοῖς ὑπ' ἔχνεσσι διώκεις,  
 χρυσέαισιν ἀγαλλόμενος κόμαις, 10  
 περὶ νῶτον ἀπεΐριτον οὐρανοῦ·  
 ἀκτῖνα πολύστροφον ἀμπλέκων,  
 αἴγλας πολυδερκέα παγάν  
 περὶ γαῖαν ἄπασαν ἐλίσσων.  
 ποταμοὶ δὲ σέθεν πυρὸς ἀμβρότου 15  
 τίκτουσιν ἐπήρατον ἀμέραν.  
 σοὶ μὲν χορὸς εὐδῖος ἀστέρων  
 κατ' Ὀλυμπον ἄνακτα χορεύει,  
 ἄνετον μέλος αἰὲν αἰδῶν,  
 Φοιβηΐδι τερπόμενος λύρα. 20

γλανκὰ δὲ πάροιθε Σελάνα  
 χορὸν ὥριον ἄγεμονεύει  
 λευκῶν ὑπὸ σύρμασι μόςχων  
 γάννυται δέ τέ οἱ νόος εὐμενῆς  
 πολυείμονα κόσμον ἐλίσσων.

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## ΘΕΟΔΩΡΟΥ ΠΡΟΔΡΟΜΟΥ.

Θεάων ἄνασσα Κύπρι,  
 Ἴμερε κράτος χθονίων,  
 Γάμε βιότοιο φύλαξ,  
 ὑμέας στίχοις κυδαίνω,  
 Ἴμερον, Γάμον, Παφίην.  
 δέρκεο τὴν νεάνιν, δέρκεο κοῦρε.  
 ἔγρεο, μή σε φύγη πέρδικος ἄγρα.  
 Στρατόκλεις φίλος Κυθήρης,  
 Στρατόκλεις ἀνὴρ Μυρίλλας,  
 ἴδε τὴν φίλην γυναῖκα·  
 κομάει, τέθηλε, λάμπει·  
 ῥόδον ἀνθέων ἀνάσσει·  
 ῥόδον ἐν κόραις Μύριλλα.  
 ἥελιος τὰ σέθεν δέμνια φαίνει·  
 κυπάριττος πέφυκεν σῶ ἐνὶ κήπῳ.

10

## ΑΝΑΚΡΕΟΝΤΕΙΑ.

1.

### ΒΑΣΙΛΙΟΥ.

Δότε μοι λύρην Ὀμήρου  
 φονίης ἄνευθε χορδῆς.

φέρε μοι κύπελλα θεσμῶν,  
 φέρε μοι νόμους κεράσσω,  
 μεθύων ὅπως χορεύσω, 5  
 ὑπὸ σῶφρονος δὲ λύσσης,  
 μετὰ βαρβίτων αἰείδων,  
 τὸ παροίνιον βοήσω.  
 δότε μοι λύρην Ὀμήρου  
 φονίης ἄνευθε χορδῆς. 10

## 2.

Εἰς ποτήριον ἀργυροῦν.

Τὸν ἄργυρον τορεύων  
 Ἦφαιστέ μοι ποιήσον  
 πανοπλίαν μὲν οὐχί,  
 τί γὰρ μάχαισι κἀμοί;  
 ποτήριον δὲ κοῖλον, 5  
 ὅσον δύνῃ, βαθύνας.  
 ποίει δέ μοι κατ' αὐτοῦ  
 μήτ' ἄστρα μήτ' ἄμαξαν,  
 μὴ στυγνὸν Ὠρίωνα·  
 τί Πλειάδεσσι κἀμοί;  
 τί δ' ἄστρασι Βοώτew; 10  
 ποιήσον ἀμπέλους μοι,  
 καὶ βότρυας κατ' αὐτῶν,  
 καὶ Μαινάδας τρυγώσας.  
 ποίει δὲ ληνὸν οἴνου 15  
 ληνοβάτας πατοῦντας,  
 τοὺς Σατύρους γελῶντας,  
 καὶ χρυσοῦς τοὺς Ἑρωτας,  
 καὶ Κυθήρην γελῶσαν,  
 ὁμοῦ καλῶ Λυαίῳ 20  
 Ἑρωτα κάφροδίτην.

## 3.

## Εἰς Ἑρωτα.

Στέφος πλέκων ποτ' εὔρον  
 ἐν τοῖς ῥόδοις Ἑρωτα·  
 καὶ τῶν πτερῶν κατασχών  
 ἐβάπτισ' εἰς τὸν οἶνον,  
 λαβὼν δ' ἔπιον αὐτόν·  
 καὶ νῦν ἔσω μελῶν μου  
 πτεροῖσι γαργαλίζει.

5

## 4.

## Ἄλλο.

Ἡ γῇ μέλαινα πίνει,  
 πίνει δὲ δένδρε' αὐτήν,  
 πίνει θάλασσα δ' αὔρας,  
 ὁ δ' ἥλιος θάλασσαν,  
 τὸν δ' ἥλιον σελήνη.  
 τί μοι μάχεσθ' ἑταῖροι  
 καὐτᾶ θέλουντι πίνειν ;

5

## 5.

## Ὅναρ.

Διὰ νυκτῶν ἐγκαθεύδων  
 ἀλιπορφύροις τάπησιν,  
 γεγαννμένος Λυαίῳ,  
 ἐδόκουν ἄκροισι ταρσοῖς  
 δρόμον ὥκιν ἐκτανύειν  
 μετὰ παρθένων ἀθύρων.  
 ἐπεκερτόμουν δὲ παῖδες  
 ἀπαλώτεροι Λυαίου,  
 δακέθυμά μοι λέγοντες

5

διὰ τὰς καλὰς ἐκείνας.  
 ἐθέλουντι δὲ φιλῆσαι  
 φύγον ἐξ ὕπνου μοι πάντες.  
 μεμονωμένος δ' ὁ τλήμων  
 πάλιν ἤθελον καθεύδειν.

6.

Εἰς Ἀπόλλωνα.

Ἄνὰ βάρβιτον δονήσω  
 ἄεθλος μὲν οὐ πρόκειται,  
 μελέτη δ' ἐπέστω πάντη.  
 σοφίης λαχὼν ἄωτον,  
 ἐλεφαντίνῳ δὲ πλήκτρῳ  
 λιγυρὸν μέλος κροαίνων,  
 Φρυγίῳ ῥυθμῷ βοήσω,  
 ἅτε τις κύκνος Καῦστρον  
 ποικίλον πτεροῖσι μέλπων  
 ἀνέμου σύναυλος ἤχεϊ.  
 σὺ δὲ Μοῦσα συγχόρευε,  
 (ἱερὸν γάρ ἐστι Φοίβου  
 κιθάρη δάφνη τρίπους τε,)  
 λαλέων ἔρωτα Φοίβου,  
 ἀνεμώλιον τὸν οἶστρον  
 σαόφρων γάρ ἐστ' ἀκοῦσαι.  
 “ τὸ μὲν ἐκπέφευγα κέντρον,  
 φύσεως δ' ἄμειψα μορφήν”  
 φυτὸν εὐθαλὲς δ' ἐπηχεῖ.  
 ὁ δὲ Φοῖβος, ᾗτε Φοῖβος,  
 κρατέειν κόρην νομίζων,  
 χλοερὸν δρέπων δὲ φύλλον,  
 ἐδόκει τελεῖν Κυθήρην.  
 ἄγε θυμέ, πῇ μέμνηας  
 μανίην μανεῖς ἀρίστην ;

τὸ βέλος φέρε κρατύνων,  
σκοπὸν ὡς βαλὼν ἀπέλθης.

τὸ δὲ τόξον Ἀφροδίτης  
ἄφες, ᾧ θεοὺς ἐνίκα.

τὸν Ἀνακρέοντα μιμοῦ,

30

τὸν αἰίδιμον μελιστήν.

φιάλην πρόπινε παισίν,

φιάλην λόγων ἐραννὴν,

ἀπὸ νέκταρος ποτοῖο

παραμύθιον λαβόντες,

35

φλογερὸν φυγόντες ἄστρον.

# DITHYRAMBIC POETS.

## ΠΡΑΤΙΝΟΥ.

Τίς ὁ θόρυβος ὅδε ; τί τάδε τὰ χορεύματα ;  
τίς ὕβρις ἔμολεν ἐπὶ  
Διονυσιάδα πολυπάταγα θυμέλαν ;  
ἐμὸς ἐμὸς ὁ Βρόμιος·  
ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ παταγεῖν 5  
ἀν' ὄρεα σύμενον μετὰ Ναϊάδων  
οἶά τε κύκνον ἄγοντα ποικιλόπτερον μέλος.  
τὰν αἰοιδὰν κατέστασε Πιερὶς βασίλειαν·  
ὁ δ' αὐλὸς ὕστερον χορευέτω·  
καὶ γάρ ἐσθ' ὑπηρέτας. κώμῳ μόνον 10  
θυραμάχοις τε πυγμαχίαισι νέων θέλει παροίνων  
ἔμμεναι στρατηλάτας.  
παῖε, παῖε τὸν Φρυναίου  
ποικίλου προανέχοντα·  
φλέγε τὸν ὀλεσισιαλοκάλαμον, 15  
λαλοβαρυπαραμελορυθμοβάταν,  
τὸν ὑπὸ τρυπάνῳ δέμας πεπλασμένον.  
ἦν ἰδοὺ ἄδε σοι δεξιὰ  
καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε  
κισσόχαιτ' ἄναξ ἄκουε τὰν ἐμὰν Δώριον χορείαν. 20



## ΤΙΜΟΘΕΟΥ.

## 1.

Οὐκ αἰίδω τὰ παλαιά,  
 καινὰ γὰρ μάλα κρείσσω·  
 νέος ὁ Ζεὺς βασιλεύει,  
 τὸ πάλαι δ' ἦν Κρόνος ἄρχων.  
 ἀπίτω Μοῦσα παλαιά.

## 2.

Σύ τ' ὦ τὸν αἰὲ πόλον οὐράνιον  
 ἀκτίσι λαμπραῖς Ἥλιε βάλλων,  
 πέμψον ἑκαβόλον ἐχθροῖς βέλος  
 σᾶς ἀπὸ νευρᾶς, Παιάν.

## ΤΕΛΕΣΤΟΥ.

## 1.

Ὅν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ  
 δρυμοῖς ὀρείοις ὄργανον  
 δῖαν Ἀθάναν,  
 δυσόφθαλμον αἰσχος ἐκφοβηθεῖσαν,  
 αὔθις ἐκ χερῶν βαλεῖν,  
 νυμφαγενεῖ χειροκτύπῳ  
 φηρὶ Μαρσύᾳ κλέος.  
 τί γάρ νιν εὐηράτοιο κάλλεος  
 ὄξυς ἔρωσ ἔτειρεν, ᾗ γάρ  
 παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθῶ;

. . . . .

Ἀλλὰ μάταν ἀχόρευτος  
 ἄδε ματαιολόγων φάμα προσέπτατο

Ἑλλάδα, μουσοπόλου σο -  
φᾶς ἐπὶ φθονον τέχνας ὄνειδος.

## 2.

Ἦ Φρύγα καλλιπνόων αὐλῶν ἱερῶν βασιλῆα,  
Λυδὸν ὃς ἤρμοσε πρῶτος  
Δωρίδος ἀντίπαλον μούσης νόμον αἶολον ὁμφᾶ,  
πνεύματος εὐπτερον αὔραν ἀμφιπλέκων καλάμοις.

## 3.

Πρῶτοι παρὰ κρατήρας Ἑλλήνων ἐν αὐλοῖς  
συνοπαδοὶ Πέλοπος ματρὸς ὀρείας  
Φρύγιον ἄεισαν νόμον  
τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοῖς κρέκον  
Λύδιον ὕμνον.

## PART IV.

### SCOLIA AND POPULAR SONGS.

#### ΟΜΗΡΙΚΑ.

##### 1.

κάμινος ἢ κεραμῖς.

Εἰ μὲν δώσετε μισθόν, αἰείσω, ὦ κεραμῆες·  
δεῦρ' ἄγ' Ἀθηναίη, καὶ ὑπείρεχε χεῖρα καμίνου·  
εὖ δὲ περανθεῖεν κότυλοι καὶ πάντα κánaστρα,  
φρυχθῆναί τε καλῶς καὶ τιμῆς ὦνον ἀρέσθαι,  
πολλὰ μὲν εἰν ἀγορῇ πωλεύμενα, πολλὰ δ' ἀγυιαῖς, 5  
πολλὰ δὲ κερδῆναι· ἡμῖν δὲ δῆ, ὥς σφιν αἰεῖσαι.  
ἦν δ' ἐπ' ἀναιδείην τρεφθέντες ψεύδε' ἄρησθε,  
συγκαλέω δὴ ἔπειτα καμίνῳ δηλητῆρας,  
Σύντριβ' ὁμῶς Σμάραγόν τε καὶ Ἄσβετον ἠδὲ Σα-  
βάκτην,  
'Ωμόδαμόν θ', ὃς τῇδε τέχνη κακὰ πολλὰ πορίζει. 10  
πέρθε μὲν αἰθουσαν καὶ δώματα· σὺν δὲ κάμινος  
πᾶσα κυκηθείη, κεραμέων μέγα κωκυσάντων.  
ὥς γνάθος ἱππείῃ βρύκει, βρύκοι δὲ κάμινος,  
πάντ' ἔντοσθ' αὐτῆς κεραμῆϊα λεπτὰ ποιούσα.  
δεῦρο καὶ Ἥελίου θύγατερ, πολυφάρμακε Κίρκη, 15  
ἄγρια φάρμακα βάλλε, κάκου δ' αὐτοὺς τε καὶ ἔργα.  
δεῦρο καὶ Χείρων ἀγέτω πολέας Κενταύρους,  
οἳ θ' Ἑρακλῆος χεῖρας φύγον, οἳ τ' ἀπόλοντο·

τύπτοιεν τάδε ἔργα κακῶς, πίπτοι δὲ κάμινος,  
 αὐτοὶ δ' οἰμώζοντες ὀρώατο ἔργα πονηρά· 20  
 γηθήσω δ' ὀρώων αὐτῶν κακοδαίμονα τέχνην.  
 ὃς δέ χ' ὑπερκρύνφει, πυρὶ τούτου πᾶν τὸ πρόσωπον  
 φλεχθείη, ὥς πάντες ἐπίσταιντ' αἷσιμα ῥέζειν.

## 2.

## Εἰρεσιώνη.

Δῶμα προσετραπόμεσθ' ἀνδρὸς μέγα δυναμένοιο,  
 ὃς μέγα μὲν δύναται, μέγα δὲ πρέπει ὄλβιος αἰεὶ.  
 αὐταὶ ἀνακλίνεσθε θύραι· πλοῦτος γὰρ ἔξεισιν  
 πολλός, σὺν πλούτῳ δὲ καὶ εὐφροσύνη τεθαλυῖα,  
 εἰρήνη τ' ἀγαθή· ὅσα δ' ἄγγεα, μεστὰ μὲν εἴη, 5  
 πῦρ καίη δ' αἰεὶ κατὰ καρδόπου ἔρκεα μάζαν  
 νῦν μὲν κριθαίην εὐώπιδα σησαμόεσσαν,

. . . . .  
 . . . . .

τοῦ παιδὸς δὲ γυνὴ κατὰ δίφρακα βήσεται ὑπνέιν,  
 ἡμίονοι δ' ἄξουσι κραταίποδες ἐς τόδε δῶμα·  
 αὐτὴ δ' ἰστὸν ὑφαίνοι ἐπ' ἡλέκτρῳ βεβαυῖα. 10  
 νεῦμαί τοι, νεῦμαι ἐνιαύσιος, ὥστε χελιδῶν  
 ἔστηκεν πρὸ θύρης, ψιλὴ πόδας· ἀλλὰ φέρ' αἶψα,  
 [πέρσαι τῷ Ἀπόλλωνι γυιάτιδος. καὶ]  
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐχ ἑστήξομεν·  
 οὐ γὰρ συνοικήσοντες ἐνθάδ' ἦλθομεν. 15

## SCOLIA.

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### ΣΟΛΩΝΟΣ.

Πεφυλαγμένος ἄνδρα ἕκαστον ὄρα,  
μὴ κρυπτὸν ἔγχος ἔχων κραδίῃ  
φαιδρᾷ σὲ προσενέπη προσώπῳ,  
γλῶσσα δέ οἱ διχόμυθος  
ἐκ μελαίνης φρενὸς γεγωνῇ.

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### ΒΙΑΝΤΟΣ.

Ἀστοῖσιν ἄρεσκε πᾶσιν, ἐν πόλει αἴκε μένης·  
πλείεσταν γὰρ ἔχει χάριν αὐθάδης δὲ τρόπος  
πολλάκι βλαβερὰν ἐξέλαμψεν ἅταν.

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### ΠΙΤΤΑΚΟΥ.

Ἔχοντα δεῖ τόξον τε καὶ ἰοδόκον φαρέτραν  
στείχειν ἐπὶ φῶτα κακόν· πιστὸν γὰρ οὐδέν  
γλῶσσα διὰ στόματος λαλέει,  
διχόμυθον ἔχουσα κραδίῃ νόημα.

## ΧΙΛΩΝΟΣ.

Ἐν λιθίναις ἀκόναις  
 ὁ χρυσὸς ἐξετάζεται διδοὺς βάσανον φανεράν·  
 ἐν χρυσῷ δ' ἀνδρῶν ἀγαθῶν τε κακῶν τε  
 νοῦς ἔδωκ' ἔλεγχον.

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## ΣΙΜΩΝΙΔΟΥ.

Ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ,  
 δεύτερον δὲ καλὸν φύαν γενέσθαι,  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
 καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

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## ΚΑΛΛΙΣΤΡΑΤΟΥ.

## 1.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,  
 ὥσπερ Ἀρμόδιος κ' Ἀριστογείτων,  
 ὅτε τὸν τύραννον κτανέτην  
 ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

## 2.

Φίλταθ' Ἀρμόδι', οὐ τί που τέθνηκας,  
 νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,  
 ἵνα περ ποδώκης Ἀχιλεὺς,  
 Τυδεΐδην τέ φασιν Διομήδεα.

## 3.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,  
ὥσπερ Ἀρμόδιος κ' Ἀριστογείτων,  
ὅτ' Ἀθηναίης ἐν θυσίαις  
ἄνδρα τύραννον Ἴππαρχον ἐκαινέτην.

## 4.

Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,  
φίλταθ' Ἀρμόδιος κ' Ἀριστογείτων,  
ὅτι τὸν τύραννον κτανέτην,  
ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

## ΤΥΒΡΙΟΥ ΤΟΥ ΚΡΗΤΟΣ.

Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος, στρ.  
καὶ τὸ καλὸν λαισήϊον πρόβλημα χρωτός·  
τούτῳ γὰρ ἄρῳ, τούτῳ θερίζω,  
τούτῳ πατέω τὸν ἄδυν οἶνον ἀπ' ἀμπέλῳ·  
τούτῳ δεσπότης μνώαις κέκλημαι. 5

Τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος ἀντ.  
καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός,  
πάντες γόνυ πεπτηῶτες ἁμὸν  
. . . . . κυνέοντί με δεσπόταν  
καὶ μέγαν βασιλέα φωνέοντι.

## Ἀδέσποτα.

## 1.

Αἰαί, Λειψύδριον προδωσέταιρον,  
οἶους ἄνδρας ἀπώλεσας, μάχεσθαι



ἀγαθούς τε καὶ εὐπατρίδας,  
οἳ τότε ἔδειξαν οἷων πατέρων ἔσαν.

## 2.

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηνᾶ,  
ὄρθου τήνδε πόλιν τε καὶ πολίτας,  
ἄτερ ἀλγέων καὶ στάσεων  
καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

## 3.

Πλούτου μητέρ', Ὀλυμπίαν αἰίδω  
Δήμητρα στεφανηφόροις ἐν ὥραις,  
σέ τε παῖ Διὸς Περσεφόνη,  
χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

## 4.

Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,  
Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλω,  
ἐλαφηβόλον τ' ἀγροτέρα  
Ἄρτεμιν, ἧ γυναικῶν μέγ' ἔχει κράτος.

## 5.

ὦ Πάν, Ἀρκαδίας μέδων κλεηνᾶς,  
ὄρχηστὰ βρομίαις ὀπαδὲ Νύμφαις,  
γελάσεις, ὦ Πάν, ἐπ' ἐμαῖς  
εὐφροσύναις ὑοιδαῖς κεχαρημένος.

## 6.

Ἐνικήσαμεν, ὥς ἐβουλόμεσθα,  
καὶ νίκην ἔδοσαν θεοὶ φέροντες  
παρὰ Πανδρόσου ὥς φίλῃν Ἀθηνᾶν.

## 7.

Εἴθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος  
τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν  
ἐσιδόντα, κλείσαντα πάλιν,  
ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.

## 8.

Ἐκ γῆς . . . χρὴ κατιδεῖν πλόον,  
εἴ τις δύναιτο καὶ παλάμην ἔχει·  
ἐπεὶ δέ κ' ἐν πόντῳ γένηται,  
τῷ παρεόντι τρέχειν ἀνάγκη.

## 9.

Ὁ καρκίνος ὧδ' ἔφα,  
χαλᾶ τὸν ὄφιν λαβών·  
“εὐθὺν χρὴ τὸν ἐταῖρον ἔμμεν  
καὶ μὴ σκολιὰ φρονεῖν.”

## 10.

Παῖ Τελαμῶνος Αἴαν αἰχμητά, λέγουσί σε  
ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

## 11.

Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

## 12.

Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη,  
καί με καλοὶ παῖδες φεροῖεν Διονύσιον ἐς χορόν.

## 13.

Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίου,  
καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

## 14.

Σύν μοι πῖνε, συνήβα, συνέρα, συστεφανηφόρει,  
σύν μοι μαινομένῳ μαίνεο, σὺν σώφρονι σωφρόνει.

## 15.

Ὑπὸ παντὶ λίθῳ σκορπίος, ὃ 'ταῖρ', ὑποδύεται·  
φράζευ, μή σε βάλη· τῷ δ' ἀφανεῖ πᾶς ἔπεται δόλος.

## 16.

Ὅστις ἄνδρα φίλον μὴ προδίδωσιν, μεγάλην ἔχει  
τιμὰν ἐν τε βροτοῖς ἐν τε θεοῖσιν κατ' ἐμὸν νόον.

## 17.

Ἐγχει καὶ Κήδωνι, διάκουε, μηδ' ἐπιλήθου,  
εἰ χρὴ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.

## 18.

Οὐ χρὴ πόλλ' ἔχειν θνητὸν ἄνθρωπον, ἀλλ' ἐρᾶν,  
καὶ κατεσθλείν· σὺ δὲ κάρτα φείδῃ.

## POPULAR SONGS.

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### 1.

Πλείστον οὔλον οὔλον ἴει, ἴουλον ἴει.

### 2.

ὦ Λίνε πᾶσι θεοῖσιν  
τετιμένε, σοὶ γὰρ ἔδωκαν  
πρώτῳ μέλος ἀνθρώποισιν  
φωναῖς λιγυραῖς αἰεῖσαι  
Φοῖβος δὲ κότῳ σ' ἀναιρεῖ,  
Μοῦσαι δέ σε θρηνέουσιν.

### 3.

Ἐλθεῖν, ἥρως Διόνυσε,  
Ἄλιον ἐς ναὸν ἁγνόν  
σὺν Χαρίτεσσιν ἐς ναόν  
τῷ βοέῳ ποδὶ θύων,  
ἄξιε ταῦρε,  
ἄξιε ταῦρε.

### 4.

Ἀνάγετε κῶμον, ἀνάγετ', εὐρυχωρίαν  
τῷ θεῷ ποιεῖτε  
ἐθέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυρωμένος  
διὰ μέσου βαδίζειν.

## 5.

Σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν  
 ἀπλοῦν ῥυθμὸν χέοντες αἰόλῳ μέλει,  
 καινὰν ἀπαρθένευτον, οὔτι ταῖς πάρος  
 κεχρημέναν ὠδαῖσιν, ἀλλ' ἀκήρατον  
 κατάρχομεν τὸν ὕμνον.

## 6.

Πόρρω παῖδες πόδα μετάβατε καὶ κωμάξατε βέλτιον.

## 7.

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα ;  
 Ταδὶ τὰ ῥόδα, ταδὶ τὰ ἴα, ταδὶ τὰ καλὰ σέλινα.

## 8.

A. Χέλει χελώνη, τί ποιεῖς ἐν τῷ μέσῳ ;  
 B. Ἔρια μαρύομαι καὶ κρόκην Μιλησίαν.  
 A. Ὁ δ' ἔκγονός σου τί ποιῶν ἀπώλετο ;  
 B. Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο.

## 9.

Ἄμμες ποκ' ἦμες ἄλκιμοι νεανῖαι.  
 Ἄμμες δέ γ' εἰμές· αἱ δὲ λῆς, αὐγάσδεο.  
 Ἄμμες δέ γ' ἐσσόμεσθα πολλῷ κάρρονες.

## 10.

Δέξαι τὰν ἀγαθὰν τύχαν, δέξαι τὰν ὑγίειαν,  
 ἃν φέρομεν παρὰ τᾶς θεῷ, ἃν ἐκαλέσσατο τήνα.

## 11.

Ἄλει μύλα ἄλει,  
 καὶ γὰρ Πιπτακὸς ἀλεῖ,  
 μεγάλας Μιτυλῆνας βασιλεύων.

## 12.

ὦ παῖδες, οἱ Χαρίτων τε καὶ πατέρων λάχετ' ἐσθλῶν,  
 μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὁμιλεῖν·  
 σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελὴς ἔρως  
 ἐπὶ Χαλκιδέων θάλλει πόλεσιν.

## 13.

Μήποτ' εὖ ἔρδειν γέροντα, μηδὲ παῖδα βάσκανον,  
 μηδὲ δαψιλῇ γυναῖκα, μηδὲ γείτονος κύνα,  
 μὴ κυβερνήτην φίλυπνον, μὴ λάλον κωπηλάτην.

## 14.

## Χελιδόνισμα.

ὦ Ἥλθ', ἦλθε χελιδών,  
 καλὰς ὥρας ἄγουσα  
 καὶ καλοὺς ἐνιαυτούς,  
 ἐπὶ γαστέρα λευκά  
 κ' ἐπὶ νῶτα μέλαινα. 5  
 παλάθαν οὐ προκυκλεῖς  
 ἐκ πλόνος οἴκου,  
 οἴνου τε δέπαστρον  
 τυρῶν τε κάνιστρον  
 καὶ πυρῶν ; ἅ χελιδών 10  
 καὶ τὸν λεκιθίταν

οὐκ ἀπωθεῖται. πότερ' ἀπίωμες ἢ λαβώμεθα ;  
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐκ ἐάσομεν,  
 ἢ τὰν θύραν φέρωμες ἢ θυπέρθυρον,  
 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν 15  
 μικρὰ μὲν ἐστι, ῥαδίως μιν οἴσομεν

ἂν δὴ φέρῃς τι, μέγα δὴ τι καὶ φέροις.  
 ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·  
 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδία.

## 15.

Ὡς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι  
 τῇ πόλει πάρεσιν.  
 ἐνταῦθα γὰρ Δήμητρα καὶ Δημήτριον  
 ἅμα παρήγ' ὁ καιρός.  
 χῆ μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια 5  
 ἔρχεθ' ἵνα ποιήσῃ,  
 ὁ δ' ἱλαρός, ὥσπερ τὸν θεὸν δεῖ, καὶ καλός  
 καὶ γελῶν πάρεστι.  
 σεμνόν, ὅθι φαίνεθ', οἱ φίλοι πάντες κύκλῳ,  
 ἐν μέσοισι δ' αὐτός. 10  
 ὅμοιος, ὥσπερ οἱ φίλοι μὲν ἀστέρες,  
 ἥλιος δ' ἐκείνος.  
 ὦ τοῦ κρατίστου παῖ Ποσειδῶνος θεοῦ  
 χαῖρε καὶ φροδίτης.  
 ἄλλοι μὲν ἢ μακρὰν γὰρ ἀπέχουσιν θεοί, 15  
 ἢ οὐκ ἔχουσιν ὦτα,  
 ἢ οὐκ εἰσὶν, ἢ οὐ προσέχουσιν ἡμῖν οὐδὲ ἔν·  
 σέ δὲ παρόνθ' ὀρώμεν,  
 οὐ ξύλινον οὐδὲ λίθινον, ἀλλ' ἀληθινόν·  
 εὐχόμεσθα δὴ σοι 20  
 πρῶτον μὲν, εἰρήνην ποιήσον, φίλτατε,  
 κύριος γὰρ εἶ σύ.  
 τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος  
 Σφίγγα περικρατοῦσαν,  
 Αἰτωλόν, ὅστις, ἐπὶ πέτρας καθήμενος, 25  
 ὥσπερ ἡ παλαιά,  
 τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,  
 κοῦκ ἔχω μάχεσθαι,



(Αἰτωλικὸν γὰρ ἄρπάσαι τὰ τῶν πέλας,  
νῦν δὲ καὶ τὰ πόρρω)  
μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,  
Οἰδίπουν τιν' εὐρέ,  
τὴν Σφίγγα ταύτην ὅστις ἢ κατακρημνιεῖ,  
ἢ σπίνον ποιήσει.

## PART V.

### HYMNS AND CHRISTIAN POEMS.

#### ΟΜΗΡΟΥ.

##### Εἰς Πᾶνα.

Ἀμφί μοι Ἑρμείας φίλον γόνον ἔννεπε, Μοῦσα,  
αἰγιόδην, δικέρωτα, φιλόκροτον, ὅς τ' ἀνὰ πίση  
δενδρήεντ' ἄμυδις φοιτᾷ χοροήθεσι νύμφαις,  
αἷ τε κατ' αἰγίλιπος πέτρης στείβουσι κάρηνα  
Πᾶν' ἀνακεκλόμεναι, νόμιον θεόν, ἀγλαέθειρον, 5  
αὐχμήενθ', ὅς πάντα λόφον νιφόεντα λέλογχεν  
καὶ κορυφὰς ὀρέων καὶ πετρήεντα κέλευθα·  
φοιτᾷ δ' ἔνθα καὶ ἔνθα διὰ ῥωπήϊα πυκνά,  
ἄλλοτε μὲν ρεῖθροισιν ἐφελκόμενος μαλακοῖσιν,  
ἄλλοτε δ' αὖ πέτρησιν ἐν ἡλιβάτοισι διοιχνεῖ 10  
ἀκροτάτην κορυφὴν μηλόσκοπον εἰσαναβαίνων  
πολλάκι δ' ἀργινόμεντα διέδραμεν οὔρεα μακρά,  
πολλάκι δ' ἐν κνημοῖσι διήλασε θήρας ἐναίρων,  
ὄξεα δερκόμενος· τότε δ' ἔσπερος ἔκλαγεν οἶος,  
ἄγρης ἐξανιών, δονάκων ὑπο μούσαν ἀθύρων 15  
νῆδυμον· οὐκ ἂν τόνγε παραδράμοι ἐν μελέεσσιν  
ὄρνις, ἧ τ' ἔαρος πολυανθέος ἐν πετάλοισιν  
θρῆνον ἐπιπροχέουσα χέει μελίγηρυν ἀοιδήν.

σὺν δέ σφιν τότε νύμφαι ὄρεστιάδες λιγύμολποι  
 φοιτῶσαι πύκα ποσσὶν ἐπὶ κρήνῃ μελανύδρῳ 20  
 μέλπονται· κορυφὴν δὲ περιστένει οὔρεος ἡχώ·  
 δαίμων δ' ἔνθα καὶ ἔνθα χορῶν, τοτὲ δ' ἐς μέσον ἔρπων  
 πυκνὰ ποσσὶν διέπει, λαῖφος δ' ἐπὶ νῶτα δαφαινόν  
 λυγκὸς ἔχει, λιγυρῇσιν ἀγαλλόμενος φρένα μολπαῖς·  
 ἐν μαλακῷ λειμῶνι, τόθι κρόκος ἦδ' ὑάκινθος 25  
 εὐώδης θαλέθων καταμίσγεται ἄκριτα ποίη.  
 ὕμνευσιν δὲ θεοὺς μάκαρας καὶ μακρὸν Ὀλυμπον·  
 οἷόν θ' Ἑρμείαν ἐριούνιον ἔξοχον ἄλλων  
 ἔννεπον, ὥς ὅγ' ἅπασι θεοῖς θεὸς ἄγγελός ἐστιν,  
 καὶ ῥ' ὅγ' ἐς Ἀρκαδίην πολυπίδακα, μητέρα μῆλων,  
 ἐξίκετ', ἔνθα τέ οἱ τέμενος Κυλληνίου ἐστίν·  
 ἐνθ' ὅγε καὶ θεὸς ὦν ψαφαρότριχα μῆλ' ἐνόμειεν  
 ἀνδρὶ πάρα θνητῷ· θάλε γὰρ πόθος ὑγρὸς ἐπελθών  
 νύμφῃ εὐπλοκάμῳ Δρύοπος φιλότῃτι μιγῆναι.  
 ἐκ δ' ἐτέλεσσε γάμον θαλερόν· τέκε δ' ἐν μεγάροισιν 35  
 Ἑρμεία φίλον υἱόν, ἄφαρ τερατωπὸν ἰδέσθαι,  
 αἰγιπόδην, δικέρωτα, πολὺκροτον, ἡδυγέλωτα·  
 φεῦγε δ' ἀναΐξασα, λίπεν δ' ἄρα παῖδα τιθήνη·  
 δεῖσε γάρ, ὥς ἴδεν ὄψιν ἀμείλιχον, ἡὔγενειον.  
 τὸν δ' αἰψ' Ἑρμείας ἐριούνιος ἐς χέρα θῆκεν 40  
 δεξάμενος· χαῖρεν δὲ νόῳ περιώσια δαίμων.  
 ῥίμφα δ' ἐς ἀθανάτων ἔδρας κίε παῖδα καλύψας  
 δέρμασιν ἐν πυκινοῖσιν ὄρεσκόοιο λαγωῦ·  
 παρ δὲ Ζηνὶ κάθιζε καὶ ἄλλοις ἀθανάτοισιν,  
 δεῖξε δὲ κοῦρον ἑόν· πάντες δ' ἄρα θυμὸν ἔτερφθεν 45  
 ἀθάνατοι, περίαλλα δ' ὁ Βάκχειος Διόνυσος·  
 Πᾶνα δέ μιν καλέεσκον, ὅτι φρένα πᾶσιν ἔτερψεν.

Καὶ σὺ μὲν οὕτω χαῖρε, ἄναξ· λίτομαι δέ σ' αἰοιδῇ·  
 αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' αἰοιδῆς.

## ΚΛΕΑΝΘΟΥΣ.

Ὕμνος εἰς Δία.

Κύδιστ' ἀθανάτων, πολυώνυμε, παγκρατὲς αἰεὶ  
 Ζεῦ, φύσεως ἀρχηγέ, νόμου μέτα πάντα κυβερνῶν,  
 χαῖρε· σὲ γὰρ πάντεσσι θέμις θνητοῖσι προσανδάν,  
 ἐκ σοῦ γὰρ γένος ἐσμέν, ἱῆς μίμημα λαχόντες  
 μοῦνοι, ὅσα ζῶει τε καὶ ἔρπει θνήτ' ἐπὶ γαῖαν. 5  
 τῷ σε καθυμνήσω, καὶ σὸν κράτος αἰὲν αἰείσω.  
 σοὶ δὴ πᾶς ὁδε κόσμος ἐλισσόμενος περὶ γαῖαν  
 πείθεται, ἧ κεν ἄγης, καὶ ἐκὼν ὑπὸ σείῳ κρατεῖται.  
 τοῖον ἔχεις ὑποεργὸν ἀνικῆτοῖς ἐνὶ χερσίν  
 ἀμφήκη, πυρόεντα, αἰεζώοντα κεραυνόν. 10  
 τοῦ γὰρ ὑπὸ πληγῆς φύσεως πάντ' ἐρρίγασιν,  
 ᾧ σὺ κατευθύνεις κοινὸν λόγον, ὃς διὰ πάντων  
 φοιτᾷ, μιγνύμενος μεγάλοις μικροῖς τε φάεσσιν.  
 ὃς τόσσος γεγαῶς ὑπατος βασιλεὺς διὰ παντός  
 . . . . .  
 οὐδέ τι γίγνεται ἔργον ἐπὶ χθονὶ σοῦ δίχα, δαῖμον, 15  
 οὔτε κατ' αἰθέριον θεῖον πόλον, οὔτ' ἐνὶ πόντῳ,  
 πλὴν ὅπόσα ῥέζουσι κακοὶ σφετέρησιν ἀνοίαις·  
 ἀλλὰ σὺ καὶ τὰ περισσὰ ἐπίστασαι ἄρτια θεῖναι,  
 καὶ κοσμεῖς τὰ ἄκοσμα, καὶ οὐ φίλα σοὶ φίλα ἐστίν.  
 ὧδε γὰρ εἰς ἓν ἅπαντα συνήρμοκας ἐσθλὰ κακοῖσιν, 20  
 ὥςθ' ἓνα γίγνεσθαι πάντων λόγον αἰὲν ἑόντα,  
 ὃν φεύγοντες ἐῶσιν, ὅσοι θνητῶν κακοὶ εἰσιν,  
 δύσμοροι, οἷτ' ἀγαθῶν μὲν αἰεὶ κτήσιιν ποθέοντες,  
 οὔτ' ἐσορῶσι θεοῦ κοινὸν νόμον, οὔτε κλύουσιν,  
 ᾧ κεν πειθόμενοι σὺν νῷ βίον ἐσθλὸν ἔχοιεν. 25  
 αὐτοὶ δ' αὖ ὁρμῶσιν ἄνευ καλοῦ ἄλλος ἐπ' ἄλλα,  
 οἱ μὲν ὑπὲρ δόξης σπουδὴν δυσέριστον ἔχοντες,  
 οἱ δ' ἐπὶ κερδοσύνας τετραμμένοι οὐδενὶ κόσμῳ,

ἄλλοι δ' εἰς ἄνεσιν καὶ σώματος ἡδέα ἔργα,  
 σπεύδοντες μάλα πάμπαν ἐναντία τῶνδε γενέσθαι. 30  
 ἀλλὰ Ζεῦ πάνδωρε, κελαινεφές, ἀρχικέραυνε,  
 ἀνθρώπους ῥύοιο ἀπειροσύνης ἀπὸ λυγρῆς,  
 ἦν σύ, πάτερ, σκέδασον ψυχῆς ἄπο, δὸς δὲ κυρῆσαι  
 γνώμης, ἣ πίσυνος σὺ δίκης μέτα πάντα κυβερνᾷς,  
 ὄφρ' ἂν τιμηθέντες ἀμειβώμεσθά σε τιμῇ, 35  
 ὑμνοῦντες τὰ σὰ ἔργα διηνεκές, ὥς ἐπέοικε  
 θνητὸν εἶναι· ἐπεὶ οὔτε βροτοῖς γέρας ἄλλο τι μείζον,  
 οὔτε θεοῖς, ἣ κοινὸν αἰεὶ νόμον ἐν δίκῃ ὑμνεῖν.

### ΚΑΛΛΙΜΑΧΟΥ.

#### Ὕμνος εἰς Ἀπόλλωνα.

Οἶον ὃ τ' ἀπόλλωνος ἐσείσατο δάφνινος ὄρπηξ,  
 οἶα δ' ὅλον τὸ μέλαθρον. ἐκάς, ἐκάς, ὅστις ἀλιτρός.  
 καὶ δὴ που τὰ θύρετρα καλῶ ποδὶ Φοῖβος ἀράσσει.  
 οὐκ ὁράας; ἐπένευσεν ὃ Δῆλιος ἡδύ τι φοῖνιξ  
 ἑξαπίνης, ὃ δὲ κύκνος ἐν ἡέρι καλὸν αἰεῖδει. 5  
 αὐτοὶ νῦν κατοχῆες ἀνακλίνεσθε πυλάων,  
 αὐταὶ δε κληῖδες· ὃ γὰρ θεὸς οὐκέτι μακράν.  
 οἱ δὲ νέοι μολπὴν τε καὶ ἐς χορὸν ἐντύνεσθε.  
 ὠπόλλων οὐ παντὶ φαίνεται, ἀλλ' ὅτις ἐσθλός.  
 ὅς μιν ἴδῃ, μέγας οὔτος· ὃς οὐκ ἴδε, λιτὸς ἐκεῖνος. 10  
 ὀψόμεθ', ὦ Ἐκάεργε, καὶ ἐσσόμεθ' οὔποτε λιτοί.  
 μήτε σιωπηλὴν κύθαριν, μήτ' ἄψοφον ἵχνος  
 τοῦ Φοίβου τοὺς παῖδας ἔχειν ἐπιδημήσαντος,  
 εἰ τελέειν μέλλουσι γάμον, πολλὴν τε κερεῖσθαι,  
 ἐστήξειν δὲ τὸ τεῖχος ἐπ' ἀρχαίοισι θεμέθοις. 15  
 ἡγασάμην τοὺς παῖδας, ἐπεὶ χέλυσ οὐκέτ' ἀεργός.  
 εὐφημεῖτ' αἶοντες ἐπ' Ἀπόλλωνος ἀοιδῇ.  
 εὐφημεῖ καὶ πόντος, ὅτε κλείουσιν ἀοιδοί

ἢ κύθαριν, ἢ τόξα, Λυκωρέος ἔντεα Φοῖβον.  
 οὐδὲ Θέτις Ἀχιλῆα κινύρεται αἶλινα μήτηρ, 20  
 ὁππότε ἰὴ παιῶν, ἰὴ παιῶν, ἀκούσῃ.  
 καὶ μὲν ὁ δακρυόεις ἀναβάλλεται ἄλγεα πέτρος,  
 ὅστις ἐνὶ Φρυγίῃ διερὸς λίθος ἐστήρικται,  
 μάρμαρον ἀντὶ γυναικὸς οἰζυρόν τι χανούσης.  
 ἰή, ἰὴ φθέγγεσθε κακὸν μακάρεσσιν ἐρίζειν. 25  
 ὃς μάχεται μακάρεσσιν, ἐμῷ βασιλῆϊ μάχοιτο.  
 τὸν χορὸν ὠπόλλων, ὅτι οἱ κατὰ θυμὸν αἰεῖδι,  
 τιμήσει· δύναται γάρ, ἐπεὶ Διὶ δεξιὸς ἦσται.  
 οὐδ' ὁ χορὸς τὸν Φοῖβον ἐφ' ἐν μόνον ἡμαρ αἰεῖσει·  
 ἔστι γὰρ εὐνμος· τίς ἂν οὐ ρέα Φοῖβον αἰεῖδοι ; 30  
 χρύσεια τῷπόλλωνι, τό τ' ἐνδυτόν, ἢ τ' ἐπιπορπίς,  
 ἢ τε λύρη, τὸ τ' ἄεμμα τὸ Λύκτιον, ἢ τε φαρέτρῃ·  
 χρύσεια καὶ τὰ πέδιλα· πολύχρυσος γὰρ Ἀπόλλων,  
 καὶ τε πολυκτέανος· Πυθῶνί κε τεκμήραιο.  
 καὶ μὲν αἰεὶ καλὸς καὶ αἰεὶ νέος· οὐπότε Φοῖβον 35  
 θηλείαις οὐδ' ὅσσον ἐπὶ χνόος ἦλθε παρειαῖς.  
 αἰ δὲ κόμαι θυόεντα πέδῳ λείβουσιν ἔλαια.  
 οὐ λίπος Ἀπόλλωνος ἀποστάζουσιν ἔθειραι,  
 ἀλλ' αὐτὴν πανάκειαν ἐν ἄστει δ', ᾧ κεν ἐκείναι  
 πρῶκες ἔραζε πέσωσιν, ἀκήρια πάντ' ἐγένοντο. 40  
 τέχνη δ' ἀμφιλαφῆς οὔτις τόσον ὅσσον Ἀπόλλων.  
 κείνος οἷστευτὴν ἔλαχ' ἀνέρα, κείνος ἀοιδόν·  
 Φοῖβῳ γὰρ καὶ τόξον ἐπιτρέπεται καὶ ἀοιδή.  
 κείνου δὲ θριαί, καὶ μάντιες· ἐκ δέ νυ Φοῖβου  
 ἰητροὶ δεδάασιν ἀνάβλησιν θανάτοιο. 45  
 Φοῖβον καὶ Νόμιον κικλήσκομεν, ἐξέτι κείνου,  
 ἐξότ' ἐπ' Ἀμφρυσῷ ζευγήτιδας ἔτρεφεν ἵππους,  
 ἡϊθέου ὑπ' ἔρωτι κεκαυμένος Ἀδμήτοιο.  
 ρεῖά κε βουβόσιον τελέθει πλέον, οὐδέ κεν αἶγες  
 δεύοιντο βρεφέων ἔτι μηκάδες, ἦσιν Ἀπόλλων 50  
 βοσκομένης ὀφθαλμὸν ἐπήγαγεν· οὐδ' ἀγάλακτες  
 οἶες, οὐδ' ἄκυθοι, πᾶσαι δέ κεν εἶεν ὕπαρνοι,

ἡ δέ κε μουντοτόκος διδυμητόκος αἶψα γένοιτο.  
 Φοῖβω δ' ἐσπόμενοι πόλιας διεμετρήσαντο  
 ἄνθρωποι· Φοῖβος γὰρ αἰὲν πολίεσσι φιληδεῖ 55  
 κτιζομένης· αὐτὸς δὲ θεμείλια Φοῖβος ὑφαίνει.  
 τετραέτης τὰ πρῶτα θεμείλια Φοῖβος ἔπηξεν  
 καλῇ ἐν Ὀρτυγίῃ, περιηγέος ἐγγύθι λίμνης.  
 Ἄρτεμις ἀγρώσσουσα καρήατα συνεχῆς αἰγῶν  
 Κυνθιάδων φορέεσκει, ὃ δ' ἔπλεκε βωμὸν Ἀπόλλων. 60  
 δείματο μὲν κεράεσσιν ἐδέθλια, πῆξε δὲ βωμόν  
 ἐκ κεράων, κεραοὺς δὲ πέριξ ὑπεβάλλετο τοίχους.  
 ὧδ' ἔμαθεν τὰ πρῶτα θεμείλια Φοῖβος ἐγείρειν.  
 Φοῖβος καὶ βαθύγειον ἐμὴν πόλιν ἔφρασε Βάττω·  
 καὶ Διβύην ἐσιόντι κόραξ ἠγήσατο λαῷ 65  
 δεξιὸς οἰκιστήρ, καὶ ὤμοσε τείχεα δώσειν  
 ἡμετέροις βασιλεῦσιν· αἰὲν δ' εὖορκος Ἀπόλλων.  
 ὦπoλλον, πολλοὶ σε Βοηδρόμιον καλέουσιν,  
 πολλοὶ δὲ Κλάριον· (πάντῃ δέ τοι οὖνομα πουλύν·)  
 αὐτὰρ ἐγὼ Καρνείον· ἐμοὶ πατρώϊον οὕτω 70  
 Σπάρτῃ· σοί, Καρνείε, τόδε πρῶτιστον ἔδεθλον,  
 δεύτερον αὖ Θήρῃ, τρίτατόν γε μὲν ἄστυ Κυρήνης.  
 ἐκ μὲν σε Σπάρτης ἕκτον γένος Οἰδιπόδαο  
 ἦγαγε Θηραίην ἐς ἀπόκτισιν· ἐκ δέ σε Θήρης 75  
 οὔλος Ἀριστοτέλης Ἀσβυστίδι πάρθετο γαίῃ.  
 δεῖμε δέ τοι μάλα καλὸν ἀνάκτορον· ἐν δὲ πόλῃ  
 θῆκε τελεσφορίην ἐπετήσιον, ἧ ἔνι πολλοί  
 ὑστάτιον πίπτουσιν ἐπ' ἰσχίον, ὧ ἄνα, ταῦροι.  
 ἰή, ἰή, Καρνείε πολύλλιτε, σείο δὲ βωμοί 80  
 ἄνθεα μὲν φορέουσιν ἐν εἵαρι, τόσσα περ ὦραι  
 ποικίλ' ἀγινεῦσι, ζεφύρου πνεύοντος ἐέρσην,  
 χεῖματι δὲ κρόκον ἠδύν· αἰὲν δέ τοι ἀέναον πῦρ,  
 οὐδέ ποτε χθιζὸν περιβόσκειται ἄνθρακα τέφρη.  
 ἦ ῥ' ἐχάρη μέγα Φοῖβος, ὅτε ζωστήρες Ἐννοὺς 85  
 ἀνέρες ὠρχήσαντο μετὰ ξανθῇσι Διβύσσης,  
 τέθμια εὐτέ σφιν Καρνειάδες ἤλυθον ὦραι.



οἱ δ' οὐπω πηγῆς Κυρῆς ἐδύναντο πελάσσαι  
 Δωριέες, πυκινὴν δὲ νάπαις Ἀζιλιν ἔναιον.  
 τοὺς μὲν ἄναξ ἶδεν αὐτός, ἐῆ δ' ἐπεδείξατο νύμφη,  
 στὰς ἐπὶ Μυρτούσης κερατώδεος· ἦχι λέοντα 90  
 Ὑψηλὸς κατέπεφνε, βοῶν σίνιν Εὐρυπύλοιο.  
 οὐ κείνου χορὸν εἶδε θεώτερον ἄλλον Ἀπόλλων,  
 οὐδὲ πόλει τόσ' ἐνειμεν ὀφέλσιμα, τόσσα Κυρήνη  
 μνωόμενος προτέρης ἀρπακτύος. οὐδὲ μὲν αὐτοὶ  
 Βαπτιάδαι Φοῖβοιο πλέον θεὸν ἄλλον ἔτισαν. 95  
 ἰή, ἰὴ Παῖῃον ἀκούομεν, οὐνεκα τοῦτο  
 Δελφός τοι πρώτιστον ἐφύμνιον εὔρετο λαός,  
 ἦμος ἐκηβολίην χρυσέων ἐπεδείκνυστο τόξων.  
 Πυθῶ τοι κατιόντι συνήντετο δαιμόνιος θήρ,  
 αἰνὸς ὄφεις· τὸν μὲν σὺ κατήναρες, ἄλλον ἐπ' ἄλλω 100  
 βάλλων ὠκὺν οἰστόν· ἐπηύτησε δὲ λαός,  
 ἰή, ἰὴ παιῖον, ἴει βέλος εὐθύ· σὲ μήτηρ  
 γείνατ' ἀοσσητῆρα· τὸ δ' ἐξέτι κείθεν αἰείδῃ.  
 ὁ φθόνος Ἀπόλλωνος ἐς οὐατα λάθριος εἶπεν,  
 οὐκ ἄγαμαι τὸν αἰοδόν, ὃς οὐχ, ὅσα πόντος, αἰείδει. 105  
 τὸν φθόνον ὠπόλλων ποδί τ' ἤλασεν, ὧδέ τ' εἶπεν·  
 Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλὰ  
 λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφετὸν ἔλκει.  
 Διοῖ δ' οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι Μέλισσαι,  
 ἀλλ' ἥτις καθαρὴ τε καὶ ἀχράαντος ἀνέρπει 110  
 πίδακς ἐξ ἱερῆς ὀλίγη λιβάς, ἄκρον ἄωτον.  
 χαῖρε ἄναξ, ὃ δὲ Μῶμος, ἵν' ὁ φθόρος, ἔνθα νέοιτο.

## ΠΡΟΚΛΟΥ.

Ὑμνος εἰς Ἀφροδίτην.

Ὑμνέομεν Λυκίων βασιληῖδα Κουραφροδίτην,  
 ἥς ποτ' ἀλεξικάκοιο περιπλήθοντες ἀρωγῆς

πατρίδος ἡμετέρης θεοφράδμονες ἡγεμονῆες  
 ἱερὸν ἰδρύσαντο κατὰ πτολίεθρον ἄγαλμα,  
 σύμβολ' ἔχον νοεροῖο γάμου, νοερῶν ὑμεναίων 5  
 Ἑφαίστου πυρόεντος ἰδ' οὐρανίης Ἀφροδίτης·  
 καὶ ἐθεῖν ὀνόμηναν Ὀλύμπιον, ἧς διὰ κάρτος  
 πολλάκι μὲν θανάτοιο βροτοφθόρον ἔκφυγον ἰόν,  
 ἐς δ' ἀρετὴν ἔχον ὄμμα· τελεσσιγόνων δ' ἀπὸ λέκτρων  
 ἔμπεδος ἀγλαόμητις ἀνασταχέσκε γενέθλη, 10  
 πάντη δ' ἡπιόδωρος ἔην βιότοιο γαλήνη.  
 ἀλλὰ καὶ ἡμετέρης ὑποδέχνυσο, πότνα, θυηλὴν  
 εὐεπίης· Λυκίων γὰρ ἀφ' αἵματος εἰμὶ καὶ αὐτός.  
 ψυχὴν δ' ἄψ ἀνάειρον ἀπ' αἷσχεος ἐς πολὺν κάλλος,  
 γηγενέος προφυγοῦσαν ὀλοῖον οἴστρον ἐρώης. 15

## ΟΡΦΕΩΣ ΤΜΝΟΙ.

### 1.

#### Εἰς Ὑπνον.

Ὑπνε, ἄναξ μακάρων πάντων, θνητῶν τ' ἀνθρώπων,  
 καὶ πάντων ζώων, ὅποσα τρέφει εὐρεῖα χθών.  
 πάντων γὰρ κρατέεις μοῦνος, καὶ πᾶσι πρόσέρχῃ,  
 σώματα δεσμεύων ἐν ἀχαλκεύτοισι πέδησιν.  
 λυσιμέριμνε, κόπων ἡδεῖαν ἔχων ἀνάπασιν, 5  
 καὶ πάσης λύπης ἱερὸν παραμύθιον ἔρδων·  
 καὶ θανάτου μελέτην ἐπάγεις, ψυχὰς διασώζων  
 αὐτοκασίγνητος γὰρ ἔφυς Δήθης Θανάτου τε.  
 ἀλλὰ, μάκαρ, λίτομαί σε κεκραμένον ἡδὺν ἰκάνειν,  
 σώζοντ' εὐμενέως μύστας θείοισιν ἐπ' ἔργοις. 10

## 2.

## Εἰς Οὐρανόν.

Οὐρανὲ παγγενέτωρ, κόσμου μέρος αἰὲν ἀτειρές,  
 πρεσβυγένεθλ', ἀρχὴ πάντων, πάντων τε τελευτὴ·  
 κοσμόπατερ, σφαιρηδὸν ἐλισσόμενος περὶ γαῖαν,  
 οἶκε θεῶν μακάρων, ῥόμβου δίναισιν ὀδεύων,  
 οὐράνιος χθονίος τε φύλαξ πάντων περιβληθείς· 5  
 ἐν στέρνοισιν ἔχων φύσεως ἅπλητον ἀνάγκην·  
 κυανόχρως, ἀδάμαστε, παναίολος, αἰολόμορφε,  
 πανδερκές, Κρονότ' ἐκνε, μάκαρ, πανυπέρτατε δαῖμον,  
 κλῦθ' ἐπάγων ζῶην ὁσίην μύστη νεοφάντη.

## 3.

## Εἰς Ἀπόλλωνα.

Ἐλθέ, μάκαρ Παιὰν Τιτυοκτόνε, Φοῖβε Λυκωρεῦ,  
 Μεμφίτ', ἀγλαότιμος, ἰήϊος, ὀλβιοδῶτα.  
 χρυσολύρη, σπερμείος, ἀρότριά, Πύθιε, Τιτάν,  
 Γρύνειε, Σμινθεῦ, Πυθοκτόνε, Δελφικέ, μάντι,  
 ἄγρια, φωςφόρε δαῖμον, ἐράσμιε, κύδιμε κοῦρε· 5  
 Μουσαγέτη, χοροποιός, ἐκηβόλε, τοξοβέλεμνε,  
 Βράγχιε καὶ Διδυμεῦ, ἐκάεργος, Λοξία, ἀγνέ·  
 Δήλι' ἀναξ πανδερκές ἔχων φαεσίμβροτον ὄμμα,  
 χρυσοκόμη, καθαρὰς φήμας χρησμούς τ' ἀναφαίνων·  
 κλῦθί μεν εὐχομένου λαῶν ὑπερ εὐφρονι θυμῷ. 10  
 τόνδε σὺ γὰρ λεύσσεις τὸν ἀπείριτον αἰθέρα πάντα,  
 γαῖάν τ' ὀλβιόμοιρον ὑπερθεν καὶ δι' ἀμολγοῦ  
 νυκτὸς ἐν ἡσυχίαισιν ὑπ' ἀστεροομμάτου ὄρφνης  
 ῥίζας νέρθε δέδορκας, ἔχεις δέ τε πείρατα κόσμου  
 παντός· σοὶ δ' ἀρχή τε τελευτὴ τ' ἐστὶ μέλουσα, 15  
 παντοθαλής· σὺ δὲ πάντα πόλον κιθάρη πολυκρέκτω  
 ἀρμόξεις, ὅτε μὲν νεάτης ἐπὶ τέρματα βαίνων,

ἄλλοτε δ' αὖθ' ὑπάτην, ποτὲ Δώριον εἰς διάκοσμον  
 πάντα πόλον κιρνάς, κρίνεις βιοθρέμμονα φύλα,  
 ἁρμονίη κεράσας παγκόσμιον ἀνδράσι μοῖραν 20  
 μίξας χειμῶνος θέρεός τ' ἴσον ἀμφοτέροισιν,  
 εἰς ὑπάτας χειμῶνα, θέρος νεάταις διακρίνας,  
 Δώριον εἰς ἔαρος πολυηράτου ὥριον ἄνθος.  
 ἔνθεν ἐπωνυμίην σε βροτοὶ κλήζουσιν ἄνακτα  
 Πᾶνα, θεὸν δικέρωτ', ἀνέμων συρίγμαθ' ἰέντα 25  
 οὔνεκα παντὸς ἔχεις κόσμου σφρηγίδα τυπῶτιν.  
 κλῦθι μάκαρ, σῶζων μύστας ἱκετηρίδι φωνῇ.

# CHRISTIAN POEMS.

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ΚΛΗΜΕΝΤΟΣ ΑΛΕΞΑΝΔΡΕΩΣ.

1.

Ὕμνος εἰς Χριστόν.

Στόμιον πώλων ἁδαῶν,  
πτερόν ὀρνίθων ἀπλανῶν,  
οἶαξ νηῶν ἀτρεκῆς,  
ποιμὴν ἀρνῶν βασιλικῶν  
τοὺς σοὺς ἀφελεῖς  
παῖδας ἄγειρον,  
αἰνεῖν ἀγίως,  
ὑμνεῖν ἀδόλως  
ἀκάκοις στόμασιν  
παίδων ἡγήτορα Χριστόν.  
Βασιλεῦ ἀγίων,  
λόγε πανδαμάτωρ  
πατὴρ ὑψίστου,  
σοφίας πρύτανι,  
στήριγμα πόνων  
αἰωνοχαρές,  
βροτέας γενεᾶς  
Σῶτερ Ἰησοῦ,  
ποιμὴν, ἀροτήρ,

οἶαξ, στόμιον·  
 πτερὸν οὐράνιον  
 παναγοῦς ποιίμνης·  
 ἄλιεὺ μερόπων  
 τῶν σωζομένων,  
 πελάγους κακίας  
 ἰχθύς ἄγνους  
 κύματος ἐχθροῦ  
 γλυκερῇ ζωῇ δελεάζων·  
 ἡγοῦ, προβάτων  
 λογικῶν ποιμήν·  
 ἅγιε ἡγου  
 βασιλεῦ παίδων ἀνεπάφων  
 ἵχνια Χριστοῦ,  
 ὁδὸς οὐρανία,  
 λόγος ἀέναος,  
 αἰὼν ἄπλετος,  
 φῶς αἰῶδιον,  
 ἐλέους πηγή,  
 ῥεκτὴρ ἀρετῆς·  
 σεμνὴ βιοτὴ  
 Θεὸν ὑμνούντων, Χριστὲ Ἰησοῦ,  
 γάλα οὐράνιον  
 μαστῶν γλυκερῶν  
 Νύμφης χαρίτων  
 σοφίας τῆς σῆς ἐκθλιβόμενον·  
 οἱ νηπίαχοι  
 ἀταλοῖς στόμασιν  
 ἀτιταλλόμενοι,  
 θηλῆς λογικῆς  
 πνεύματι δροσερῶ  
 ἐμπιπλάμενοι,  
 αἶνους ἀφελεῖς,  
 ὕμνους ἀτρεκεῖς

βασιλεῖ Χριστῷ,  
 μισθοὺς ὁσίους  
 ζωῆς διδαχῆς,  
 μέλπωμεν ὁμοῦ,  
 μέλπωμεν ἀπλῶς,  
 παῖδα κρατερόν.  
 χορὸς εἰρήνης  
 οἱ Χριστόγονοι,  
 λαὸς σώφρων,  
 ψάλλωμεν ὁμοῦ Θεὸν εἰρήνης.

## 2.

## Εἰς τὸν Παιδαγωγόν.

Σοὶ τόνδε καὶ γώ, Παιδαγωγέ, προσφέρω  
 λόγοισι πλέξας στέφανον, ἐξ ἀκηράτου  
 λειμῶνος, ἡμῖν οὐ παρέσχου τὰς νομάς,  
 ὥς ἐργάτις μέλιττα χωρίων ἄπο  
 βλάστην τρυγῶσα, χρηστὸν ἐκ σίμβλων πόνον, 5  
 κηρὸν δίδωσι τὸν γλυκὺν τῷ προστάτῃ.  
 εἰ καὶ βραχὺς δ' ἐγώ τις οἰκέτης γε σός·  
 δεῖ γάρ σε τοῖς σοῖς εὐλογεῖν θεσπίσμασιν·  
 ἄναξ βροτῶν μέγιστε, τῶν καλῶν δοτήρ,  
 ἐσθλῶν χορηγέ καὶ τὸ πᾶν κτίσας πάτερ, 10  
 ὃς οὐρανόν τε καὶ τοῦ οὐρανοῦ μόνος  
 κόσμον τέθεικας, ἁρμόσας θείῳ λόγῳ·  
 ὃ δείξας αὐτὸς ἡμέραν τε καὶ φάος,  
 καὶ τὸν πολοῦσιν ἄστροις νημερτῇ δρόμον·  
 εἰ τῷ δ' ὅποι γῇ καὶ θάλασσα προσμένει, 15  
 τρόπων τε καιρὸν ἐϋστόχως δήσας κύκλῳ  
 ἔαρ τε καὶ χειμῶνα καὶ θέρος πάλιν  
 τοῦ τε μετοπώρου τάξιν ἐξηρτισμένην·  
 ὅλον τε κόσμον ἐξ ἀκοσμίας κτίσας  
 ὕλης ἀμόρφου, τὸ δὲ πᾶν καταρτίσας· 20



αὐτὸ ζώῃν τε καὶ καλῶς αἰεὶ βιοῦν  
 χάριν τε τὴν σὴν ἀσφαλῶς παράσχε μοι,  
 ποιεῖν τε καὶ τὰς σὰς λέγειν θείας γραφάς,  
 αἰνεῖν αἰεὶ σε καὶ τὸν ἐκ σοῦ πάνσοφον  
 τὸν σοι συνόντα καὶ παρόντα σοι Λόγον.  
 μή μοι καὶ πενίαν μηδὲ μὴν πλοῦτον δίδου·  
 τάξιν δὲ τοῦ δέοντος αὐταρκεστάτην  
 πάτερ, παράσχου καὶ καλὸν βίου τέλος.

25

## ΣΥΝΕΣΙΟΥ.

Ὕμνοι.

1.

Πρῶτος νόμον εὐρόμαν  
 ἐπὶ σοι, μάκαρ, ἄμβροτε,  
 γόνε κύδιμε παρθένου,  
 Ἰησοῦ Σόλυμῆϊε,  
 νεοπηγέσιν ἁρμογαῖς  
 κρέξαι κιθάρας μίτους.  
 ἀλλ' εὐμενέοις, ἄναξ,  
 καὶ δέχνυσο μουσικὰν  
 ἐξ εὐαγέων μελῶν.  
 ὕμνησόμεν ἄφθιτον  
 θεὸν νῖα θεοῦ μέγαν,  
 αἰωνοτόκου πατρός  
 τὸν κοσμογόνον κόρον·  
 τὰν παντομυγῇ φύσιν,  
 σοφίαν ἀπειρέσιον,  
 τὸν ἐπουρανίοις θεόν,  
 τὸν ὑποχθονίοις νέκυν.  
 ἐχύθης ὅτ' ἐπὶ χθονί

5

10

15

βροτέας ἀπὸ νηδύος,  
 μάγος ἂ πολλύφρων τέχνα 20  
 ἐξ ἀστέρος ἀντολᾶς  
 θάμβησεν ἀμήχανος  
 τί τὸ τικτόμενον βρέφος,  
 τίς ὁ κρυπτόμενος θεός,  
 θεός, ἢ νέκυς, ἢ βασιλεύς. 25  
 ἄγε, δῶρα κομίζετε,  
 σμύρνης ἐναγίσματα,  
 χρυσοῦ τ' ἀναθήματα,  
 λιβάνου τε θύη καλά.  
 θεὸς εἶ, λίβανον δέχου· 30  
 χρυσὸν βασιλεῖ φέρω.  
 σμύρνη τάφῳ ἀρμόσει.  
 καὶ γᾶν ἐκάθηρας,  
 καὶ πόντια κύματα,  
 καὶ δαιμονίας ὁδούς, 35  
 ῥαδινὰν χύσιν ἀέρος,  
 καὶ νερτερίους μυχοὺς  
 φθιμένοισι βοηθός  
 θεὸς εἰς ἄδην σταλείς.  
 ἀλλ' εὐμενέοις, ἄναξ, 40  
 καὶ δέχνυστο μουσικὰν  
 ἐξ εὐαγέων μελῶν.

## 2.

Μνώεο Χριστέ,  
 υἱε θεοῦ  
 ὑψιμέδοντος,  
 οἰκέτεω σέο,  
 κῆρ' ἀλιτροῖο, 5  
 γράψαντος τάδε.  
 καί μοι ὅπασσον  
 λύσιν παθέων

κηριτρεφέων,  
 τά μοι ἐμφυῇ 10  
 ψυχᾷ ῥυπαρᾷ.  
 δὸς δὲ ἰδέσθαι  
 σῶτερ Ἰησοῦ  
 ζαθέαν αἶγλαν  
 σάν· ἔνθα φανείς 15  
 μέλψω ἀοιδάν  
 ψυχᾶν παίονι,  
 παίονι γυίω,  
 πατρὶ σὺν μεγάλῳ,  
 πνεύματί θ' ἀγνώ. 20

## ΣΥΜΕΩΝ ΤΟΥ ΝΕΟΥ ΘΕΟΛΟΓΟΥ.

Ἀπὸ ῥυπαρῶν χειλέων,  
 ἀπὸ βδελυρᾶς καρδίας,  
 ἀπὸ ἀκαθάρτου γλώττης,  
 ἐκ ψυχῆς ἐρρυπωμένης,  
 δέξαι δέησιν, Χριστέ μου· 5  
 καὶ μὴ παρωσάμενός μου,  
 μὴ τοὺς λόγους, μὴ τοὺς τρόπους,  
 μηδὲ τὴν ἀναισχυντίαν,  
 δός μοι παρρησίᾳ λέγειν,  
 ἃ βεβούλευμαι, Χριστέ μου· 10  
 μᾶλλον δὲ καὶ δίδαξόν με,  
 τί με δεῖ ποιεῖν καὶ λέγειν.  
 Ἦμαρτον ὑπὲρ τὴν Πόρνην,  
 ἦ, μαθοῦσα ποῦ κατάγεις,  
 μύρον ἐξωνησαμένη, 15  
 ἦλθε τολμηρῶς ἀλείψαι  
 σοῦ τοὺς πόδας τοῦ Χριστοῦ μου,

τοῦ Δεσπότου καὶ θεοῦ μου.  
 Ὡς ἐκείνην οὐκ ἀπώσω,  
 προσελθοῦσαν ἐκ καρδίας, 20  
 μηδ' ἐμὲ βδελύξῃ, Δόγε·  
 σοὺς δὲ πάρασχέ μοι πόδας,  
 καὶ κρατῆσαι, καὶ φιλῆσαι,  
 καὶ τῷ ῥείθρῳ τῶν δακρύων,  
 ὥς πολυτιμήτῳ μύρῳ, 25  
 τούτους τολμηρῶς ἀλεῖψαι.  
 Πλύνόν με τοῖς δάκρυσί μου,  
 κάθαρον αὐτοῖς με, Δόγε·  
 ἄφες καὶ τὰ πταίσματά μου,  
 καὶ συγγνώμην πάρασχέ μοι. 30  
 Οἶδας τῶν κακῶν τὸ πλῆθος,  
 οἶδας καὶ τὰ τραύματά μου,  
 καὶ τοὺς μώλωπας ὀργῆς μου·  
 ἀλλὰ καὶ τὴν πίστιν οἶδας,  
 καὶ τὴν προθυμίαν βλέπεις, 35  
 καὶ τοὺς στεναγμοὺς ἀκούεις.  
 Οὐ λανθάνει σε, Θεέ μου,  
 ποιητά μου, λυτρωτά μου,  
 οὐδὲ σταλαγμοὺς δακρύων,  
 οὐδὲ σταλαγμοῦ τι μέρος. 40  
 Τὸ μὲν ἀκατέργαστόν μου  
 ἔγνωσαν οἱ ὀφθαλμοί σου·  
 ἐπὶ τὸ βιβλίον δέ σου  
 καὶ τὰ μήπω πεπραγμένα  
 γεγραμμένα σοι τυγχάνει. 45  
 Ἴδε τὴν ταπείνωσίν μου,  
 ἴδε μου τὸν κόπον, ὅσος !  
 καὶ τὰς ἁμαρτίας πάσας  
 ἄφες μοι, Θεὲ τῶν ὅλων·  
 ἵνα καθαρᾷ καρδίᾳ, 50  
 περιτρόμῳ διανοίᾳ,

καὶ ψυχῇ συντετριμμένη,  
 τῶν ἀχράντων σου μετάσχω,  
 καὶ πανάγων Μυστηρίων,  
 οἷς ζωοῦται καὶ θεοῦται 55  
 πᾶς ὁ τρώγων σε καὶ πίνων  
 ἐξ εἰλικρινοῦς καρδίας.  
 Σὺ γὰρ εἶπας, Δέσποτά μου  
 Πᾶς ὁ τρώγων μου τὴν Σάρκα,  
 πίνων δέ μου καὶ τὸ Αἷμα, 60  
 ἐν ἐμοὶ μὲν οὗτος μένει,  
 ἐν αὐτῷ δ' ἐγὼ τυγχάνω.  
 Ἀληθὴς ὁ λόγος πάντως  
 τοῦ Δεσπότου καὶ θεοῦ μου  
 τῶν γὰρ θείων ὁ μετέχων 65  
 καὶ θεοποιῶν χαρίτων  
 οὐμενοῦν οὐκ ἔστι μόνος,  
 ἀλλὰ μετὰ σοῦ, Χριστέ μου,  
 τοῦ φωτὸς τοῦ τρισηλίου,  
 τοῦ φωτίζοντος τὸν κόσμον. 70  
 Ἵνα γοῦν μὴ μόνος μένω  
 δίχα σοῦ τοῦ ζωοδότου,  
 τῆς πνοῆς μου, τῆς ζωῆς μου,  
 τοῦ ἀγαλλιάματός μου,  
 τῆς τοῦ κόσμου σωτηρίας, 75  
 διὰ τοῦτό σοι προσῆλθον,  
 ὥς ὁρᾷς, μετὰ δακρύων,  
 καὶ ψυχῆς συντετριμμένης,  
 λύτρον τῶν ἐμῶν πταισμάτων,  
 ἱκετεύων τοῦ λαβεῖν με, 80  
 καὶ τῶν σῶν ζωοπαρόχων,  
 καὶ ἀμέμπτων Μυστηρίων,  
 μετασχεῖν ἀκατακρίτως·  
 ἵνα μένης, καθὼς εἶπας,  
 μετ' ἐμοῦ τοῦ τρισαθλίου 85

ἵνα μὴ χωρὶς εὐρών με  
 τῆς σῆς χάριτος ὁ πλάνος  
 ἀφαρπάσῃ με δολίως,  
 καὶ πλανήσας ἀπαγάγῃ  
 τῶν θεοποιῶν σου λόγων. 90  
 Διὰ τοῦτό σοι προσπίπτω,  
 καὶ θερμῶς ἀναβοῶ σοι·  
 Ὡς τὸν Ἄσωτον ἐδέξω  
 καὶ τὴν Πόρνην προσελθοῦσαν,  
 οὕτω δέξαι με τὸν πόρνον 95  
 καὶ τὸν ἄσωτον, οἰκτίρμον,  
 ἐν ψυχῇ συντετριμμένη  
 νῦν με προσερχόμενόν σοι.  
 Οἶδα, Σῶτερ, ὅτι ἄλλος,  
 ὥς ἐγώ, οὐκ ἔπταισέ σοι, 100  
 οὐδὲ ἔπραξε τὰς πράξεις,  
 ἃς ἐγὼ κατειργασάμην.  
 Ἀλλὰ τοῦτο πάλιν οἶδα,  
 ὥς οὐ μέγεθος πταισμάτων,  
 οὐχ ἁμαρτημάτων πλήθος, 105  
 ὑπερβαίνει τοῦ θεοῦ μου  
 τὴν πολλὴν μακροθυμίαν  
 καὶ φιλανθρωπίαν ἄκραν·  
 ἀλλ' ἐλαίῳ συμπαθείας  
 τοὺς θερμῶς μετανοοῦντας 110  
 καὶ καθαίρεις καὶ λαμπρύνεις  
 καὶ φωτὸς ποιεῖς μετόχους,  
 κοινωνοὺς Θεότητός σου  
 ἐργαζόμενος ἀφθόνως·  
 καί, τὸ ξένον καὶ Ἀγγέλοις 115  
 καὶ ἀνθρώπων διανοίαις,  
 ὁμιλεῖς αὐτοῖς πολλάκις,  
 ὥσπερ φίλοις σου γνησίοις.  
 Ταῦτα τολμηρὸν ποιεῖ με,

ταῦτά με πτεροῖ, Χριστέ μου. 120  
 Καὶ θαρρῶν ταῖς σαῖς πλουσίαις  
 πρὸς ἡμᾶς εὐεργεσίαις,  
 χαίρων τε καὶ τρέμων ἅμα,  
 τοῦ πυρὸς μεταλαμβάνω,  
 χόρτος ὢν, καί, ξένον θαῦμα! 125  
 δροσιζόμενος ἀφράστως,  
 ὥσπεροῦν ἢ βάτος πάλαι,  
 ἢ ἀφλέκτως καιομένη.  
 Τοίνυν εὐχαρίστῳ γνώμῃ,  
 εὐχαρίστῳ δὲ καρδίᾳ, 130  
 εὐχαρίστοις μέλεσί μου  
 τῆς ψυχῆς καὶ τῆς σαρκός μου,  
 προσκυνῶ καὶ μεγαλύνω  
 καὶ δοξάζω σε, Θεέ μου,  
 ὡς εὐλογημένον ὄντα 135  
 νῦν τε καὶ εἰς τοὺς αἰῶνας.

## ΚΟΣΜΟΥ.

### 1.

Τῇ μεγάλῃ τρίτῃ,  
 ἢ ἀκροστιχίς.  
 Τρίτῃ τε.

1. Τῷ δόγματι τῷ τυραννικῷ οἱ ὅσιοι τρεῖς παῖδες μὴ  
 πεισθέντες, ἐν τῇ καμίνῳ βληθέντες, Θεὸν ὠμολό-  
 γουν ψάλλοντες· εὐλογεῖτε πάντα τὰ ἔργα κυρίου  
 τὸν κύριον.



2. Ῥαθυμίαν ἄποθεν ἡμῶν βαλώμεθα, καὶ φαιδραῖς ταῖς λαμπάσι τῷ ἀθανάτῳ νυμφίῳ Χριστῷ ὕμνοις συναντήσωμεν· εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
3. Ἰκανούσθω τὸ κοινωνικὸν ψυχῆς ἡμῖν ἔλαιον ἐν ἀγγείοις, ὅπως ἐπάθλων μὴ θέντες καιρὸν ἐμπορίας, ψάλλωμεν· εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
4. Τὸ τάλαντον ὅσοι πρὸς Θεοῦ ἐδέξασθε, ἰσοδύναμον χάριν ἐπικουρίᾳ τοῦ δόντος Χριστοῦ αὐξήσωμεν, ψάλλοντες· εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
5. Ἡ τὸν ἀχώρητον Θεὸν ἐν γαστρὶ χωρήσασα καὶ χαρὰν τῷ κόσμῳ κύήσασα, σὲ ὑμνοῦμεν, θεοτόκε παρθένε.
6. Τοῖς μαθηταῖς ὁ ἀγαθὸς γρηγορεῖτε ἔφησας, ἥ γὰρ ὥρα ἤξω ὁ κύριος ἀγνοεῖτε ἀποδοῦναι ἐκάστω.
7. Ἐν τῇ δευτέρᾳ σου φρικτῇ παρουσίᾳ, δέσποτα, δεξι-οῖς προβάτοις με σύνταξον, τῶν πταισμάτων παριδὼν μου τὰ πλήθη.

ᾠδὴ.

2.

Κατακόσμησον τὸν νυμφῶνά σου Σιών, καὶ ὑπόδεξαι τὸν βασιλέα Χριστόν. ἄσπασαι τὴν Μαρίαν τὴν ὑπουράνιον πύλην· αὕτη γὰρ θρόνος χερουβικὸς ἀνεδείχθη. αὕτη βαστάζει τὸν βασιλέα τῆς δόξης· νεφέλη φωτὸς ὑπάρχει ἡ παρθένος, φέρουσα ἐν σαρκὶ υἱὸν πρὸ ἑωσφόρου. ὃν λαβὼν Συμεὼν ἐν ἀγκάλαις αὐτοῦ ἐκήρυξε λαοῖς, δεσπότην αὐτὸν εἶναι ζωῆς καὶ θανάτου καὶ σωτῆρα τοῦ κόσμου.

## ΕΙΡΜΟΣ.

Ἀνάρχου γεννήτορος  
 Υἱὸς Θεὸς καὶ Κύριος  
 σαρκωθείς ἐκ Παρθένου ἡμῖν ἐπέφανε,  
 τὰ ἐσκοτισμένα φωτίσαι,  
 συναγαγεῖν τὰ ἐσκορπισμένα·  
 διὸ τὴν πανύμνητον  
 Θεοτόκον μεγαλύνομεν.

5

## Τροπάριον πρῶτον.

Ἰδεῖν ἐφίεμενος  
 τὴν δόξαν τοῦ Θεοῦ ἡμῶν  
 ἀρετῶν εὐμορφία σαυτὸν ἐκάλλυνας,  
 καὶ λαμπαδηφόρος εἰςῆλθες  
 εἰς φωτεινοὺς νυμφῶνας Ἀγγέλων,  
 συνὼν τῷ Δεσπότῃ σου  
 ἀπολαύων τῆς θεώσεως.

10

## Τροπάριον δεύτερον.

Ὡς ὄρθρος ὥς ἥλιος  
 ἀνέτειλεν ἡ μνήμη σου  
 τὰς ἐν ζόφῳ καρδίας καταφωτίζουσα·  
 σὺ γὰρ καὶ φωτὸς καὶ ἡμέρας  
 ὥς ἀληθῶς Υἱὸς ἐγνωρίσθης,  
 θεόφρον εὐδόκιμε.  
 διὰ τοῦτό σε γεραίρομεν.

15

20

## ΟΙΚΟΣ.

Γινῶσιν ἄγνωστον γινῶναι ἡ Παρθένος ζητοῦσα, ἐβό-  
 ησε πρὸς τὸν λειτουργοῦντα· Ἐκ λαγόνων ἀγνῶν Υἱὸν

πῶς ἐστι τεχθῆναι δυνατόν ; λέξον μοι. Πρὸς ἣν ἐκεῖνος ἔφησεν ἐν φόβῳ, πλὴν κραυγάζων οὕτω·

Χαῖρε, βουλῆς ἀπορρήτου μύστις· χαῖρε, σιγῆς δεομένων πίστις.

Χαῖρε, τῶν θαυμάτων Χριστοῦ τὸ προοίμιον· Χαῖρε, τῶν δογμάτων αὐτοῦ τὸ κεφάλαιον.

Χαῖρε, κλίμαξ ἐπουράνιε, δι' ἧς κατέβη ὁ Θεός· χαῖρε, γέφυρα μετάγουσα τοὺς ἐκ γῆς πρὸς οὐρανόν.

Χαῖρε, τὸ τῶν Ἀγγέλων πολυθρύλλητον θαῦμα· χαῖρε, τὸ τῶν δαιμόνων πολυθρήνητον τραῦμα.

Χαῖρε, τὸ φῶς ἀρρήτως γεννήσασα· χαῖρε, τὸ Πῶς μηδένα διδάξασα.

Χαῖρε, σοφῶν ὑπερβαίνουσα γνῶσιν· χαῖρε, πιστῶν καταυγάζουσα φρένας.

## ΓΡΗΓΟΡΙΟΥ ΤΟΥ ΘΕΟΛΟΓΟΥ.

### 1.

#### Εἰς ἑαυτόν.

Πρῶτα μὲν εὐξαμένη με θεὸς πόρε μητρὶ φαεινῇ·

δεύτερον ἐκ μητρὸς δῶρον ἔδεκτο φίλον·

Τὸ τρίτον αὐτὴν θνήσκοντα μ' ἀγνὴ ἐσάωσε τράπεζα·

τέτρατον ἀμφήκη μῦθον ἔδωκε λόγος·

πέμπτον παρθενίῃ με φίλοις προσπτύξατ' ὀνειροῖς· 5

ἕκτον Βασιλίῳ σύμπνοα ἱρὰ φέρον.

ἑβδομον ἐκ βυθῶν με φερέσβιος ἤρπασε κόλπων·

ὄγδοον αὐτὴν νούσοις ἐξεκάθηρα χέρας·

εἵνατον ὀπλοτέρῃ Τριάδι ἡγαγον, ὦ ἄνα, Ῥώμῃ·

βέβλημαι δέκατον λάεσιν ἡδὲ φίλοις.

## 2.

*Εἰς τὴν μητέρα.*

Πῶς ἐλύθη Νόννης καλὰ γούνατα ; πῶς δὲ μέμυκεν  
 χεῖλεα ; πῶς ὄσσων οὐ προχέεις λιβάδας ;  
 ἄλλοι δ' αὖ βοόωσι παρ' ἡρίον, ἡ δὲ τράπεζα  
 οὐκέτ' ἔχει καρπούς τῆς μεγάλης παλάμης·  
 χῶρος δ' ἐστὶν ἔρημος ἀγνοῦ ποδός, οἱ δ' ἱερῆες 5  
 οὐκέτ' ἐπὶ τρομερὴν κρατὶ βαλοῦσι χέρα.  
 χῆραι δ' ὀρφανικοὶ τε τί ῥέξετε ; παρθενίῃ δέ  
 καὶ γάμος εὐζυγέων κέρσατ' ἄπο πλοκάμους,  
 τοῖσιν ἀγαλλομένη κάρτος φέρε πάντα χαμᾶζε,  
 τῆμος ὅτ' ἐκ νηοῦ ῥικνὸν ἀφῆκε δέμας. 10

## 3.

*Εἰς τὴν αὐτήν.*

Οὐ μόσχων θυσίην σκιοειδέα, οὐδὲ χιμάρρων,  
 οὐδὲ πρωτοτόκων Νόνν' ἀνέθηκε θεῶ·  
 ταῦτα νόμος προτέροισιν, ὅτ' εἰκόνες· ἡ δ' ἄρ' ἑαυτήν  
 δῶκεν ὅλην βιότῳ, μάνθανε, καὶ θανάτῳ.

## 4.

*Εἰς τοὺς τυμβωρύχους.*

Τοὺς ζῶντας κατόρυσσε· τί γὰρ νεκροὺς κατορύσσεις ;  
 ἄξιοί εἰσι τάφων, οἳ σὲ ζῆν εἶασαν οὔτῳ,  
 τὸν τῶν οἰχομένων ὑβριστὴν καὶ φιλόχρυσον.

## 5.

*Εἰς τοὺς αὐτοὺς.*

Τύμβος ἐγώ, τύμβων πανυπέρτατος· ἀλλὰ μ' ἔωξεν  
 ὥς τινα τῶν πολλῶν, ἀνδροφόνος παλάμη,

ἀνδροφόνος παλάμη με διώλεσε· λήξατε τύμβων,  
 θνητοί, καὶ κτερέων· δεῦτ' ἐπὶ νεκρά, κύνες·  
 δεῦτ' ἐπὶ νεκρά, κύνες· χρυσοῦ διφήτορες ἄνδρες 5  
 ἤδη καὶ νεκύων χρυσολογοῦσι κόνιν.

## 6.

Εἰς τοὺς αὐτοὺς.

Τίπτε μ' ἀνοχλίζεις ; νεκύων ἀμενηνὰ κάρηνα  
 μοῦνα φέρω· τύμβων ὅστέα πλοῦτος ἅπας.

## ΚΛΑΥΔΙΑΝΟΥ.

Εἰς τὸν Σωτήρα.

ὦ πυρὸς ἀενάοιο σοφὴν ὠδῖνα φυλάσσω,  
 ἐμβεβαὼς κόσμοιο παλινδίνητον ἀνάγκην,  
 Χριστέ, θεορρήτοιο βίου φυσίζοε πηγὴ,  
 πατρὸς ἀσημάντοιο θεοῦ πρωτόσπορε φωνή,  
 ὅς, μετὰ μητρώων τοκετῶν ἐγκύμονα φόρτον, 5  
 καὶ γόνον αὐτοκέλευστον ἀννυμφεύτων ὑμεναίων,  
 στήσας Ἀσσυρίης γενεῆς ἑτερόφρονα λύσας,  
 ὄργια δ' εἰδώλων κενεῶν ψευδώνυμα λύσας,  
 αἰθέρος ἀμφιβέβηκας ἐφ' ἐπτάζωνον ὀχῆα,  
 ἀγγελικαῖς πτερύγεσσιν ἐν ἀρρήτοισι θαάσσω· 10  
 Ἰλαθι, παγγενέταο θεοῦ πρεσβήϊον ὄμμα,  
 φρουρὲ βίου, σῶτερ μερόπων, αἰῶνος ἀνάσσω.

## ΑΝΑΣΤΑΣΙΟΥ ΤΟΥ ΤΡΑΥΛΟΥ.

Εἰς τὴν σταύρωσιν.

Χριστὸς ἐπὶ σταυροῖο πεπαρμένος ἦν ποτε γυμνός,  
 μεσσόθι, ληϊστῆρας ἔχων ἐκάτερθε παγέντας·  
 καὶ μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ  
 λύγδην ἰσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·  
 καὶ μιν καγχαλόωντες ἐνείκεον ἄνδρες ὁδῖται, 5  
 κάμμορον, οὔτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῦντες·  
 καὶ οἱ διψαλέῳ στυγερῇν ὥρεξε ποτῆτα  
 λαὸς Ἰουδαίων ἀθεμίστιος, αἱματοχάρμης,  
 ὅξεϊ κιρνάμενος πικρὸν δέπας, εἶδαρ ὀλέθρου.  
 ἀλλ' ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός, 10  
 Χριστός, ὁ καὶ Μαρίας καὶ ἀθανάτου πατρὸς υἱός.  
 ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται  
 κῆρι λογιζόμενος καὶ ὀρώμενος ἐν πινάκεσσιν;  
 ἀνδρὸς γὰρ θεὸς ἔστιν· ὁ δὲ βροτὸς οὐδὲν ἀρείων.

## ΙΓΝΑΤΙΟΥ.

Εἰς ἑαυτόν.

Ἰγνάτιος πολλῇσιν ἐν ἀμπλακίῃσι βιώσας,  
 ἔλλιπον ἡδυφαοῦς ἡελίοιο σέλας·  
 καὶ νῦν ἐς δνοφερὸν κατακεύθομαι ἐνθάδε τύμβον·  
 οἶμοι ψυχὴ μου μακρὰ κολαζόμενος·  
 ἀλλά, κριτά, βροτός εἰμι, σὺ δ' ἄφθιτος ἡδ' ἐλεήμων, 5  
 ἴλαθι, ἴλαθί μοι ὀμματί εὐμενεί.

## ΑΔΕΣΠΟΤΑ.

## 1.

Εἰς τὸν ναὸν τῶν ἁγίων ἀποστόλων Πέτρου καὶ  
Παύλου.

Χριστὸν παμβασιλῆα φίλοις καμάτοισι γεραίρων,  
τοῦτον Ἰουστινιανὸς ἀγακλέα δείματο νηόν  
Πέτρῳ καὶ Παύλῳ· θεράπουσι γὰρ εὖχος ὀπάζων,  
αὐτῷ δὴ τις ἄνακτι φέρει πολυκνδέα τιμήν·  
ἐνθάδε καὶ ψυχῇ καὶ ὄμμασι κέρδος ἐτοῖμον·  
εὐχαῖσιν μὲν ἕκαστος ὅ τι χρέος ἐστὶν ἐλέσθω,  
τερπέσθω δὲ ὁρῶν κάλλος καὶ δώματος αἴγλην.

5

## 2.

## Εὐκτικά.

Ἦγειρεν ἡμῖν τῶν κακῶν τρικυμίαν  
ἐχθρὸς κάκιστος, πνευματώσας τὸν σάλον,  
ὅθεν τaráσσει καὶ βυθίζει καὶ βρέχει  
τὸν φόρτον ἡμῶν ψυχικῆς τῆς ὀλκάδος·  
ἀλλ', ὦ γαλήνη καὶ στορεστὰ τῆς ζάλης,  
σύ, Χριστέ, δείξαις ἀβρόχους ἁμαρτίας,  
τῷ σῷ πρὸς ὄρμῳ προσφύρων προσορμίσας,  
ἐχθρὸν δὲ τοῦτον συμφοραῖς βεβρεγμένον.

5



## PART VI.

### NEO-HELLENIC LYRICS.

#### ΕΘΝΙΚΑ ΤΡΑΓΟΥΔΙΑ.

##### 1.

Ἀλωσις τῆς Κωνσταντινουπόλεως.

Πῆραν τὴν πόλιν, πῆράν την! πῆραν τὴν Σαλονίκην!  
Πῆραν καὶ τὴν ἁγίαν Σοφίαν, τὸ μέγα μοναστήρι,  
Π' εἶχε τριακόσια σήμαντρα κ' ἐξήντα δυὸ καμπάναις·  
Κάθε καμπάνα καὶ παππᾶς, κάθε παππᾶς καὶ διάκος.  
Σιμὰ νὰ ἔβγουν τὰ ἅγια, κ' ὁ βασιλεῆς τοῦ κόσμου, 5  
Φωνὴ τοὺς ἦρθ' ἐξ οὐρανοῦ, ἀγγέλων ἀπ' τὸ στόμα  
“ Ἀφῆτ' αὐτὴν τὴν ψαλμωδιάν! νὰ χαμηλώσουν τ'  
ἅγια!  
Καὶ στείλτε λόγον ὅς τὴν Φραγκιὰν, νὰ ἔρθουν, νὰ τὰ  
πιάσουν,  
Νὰ πάρουν τὸν χρυσὸν σταυρὸν καὶ τ' ἅγιον εὐαγγέλιον,  
Καὶ τὴν ἁγίαν τράπεζαν, νὰ μὴ τὴν ἀμολύνουν.” 10  
Σὰν τ' ἄκουσεν ἡ Δέσποινα, δακρύζουν ἡ εἰκόνες·  
“ Σώπα, κυρία Δέσποινα! μὴ κλαίῃς, μὴ δακρύζῃς!  
Πάλε μὲ χρόνους, μὲ καιροὺς πάλε δικά σου εἶναι.”

## 2.

## Ὁ θάνατος τοῦ Διάκου.

Πολλὴ μαυρίλλα πλάκωσε, μαύρη σὰν καλιακοῦδα·  
 Κὰν ὁ Καλύβας ἔρχεται, κὰν ὁ Λεβεντοϊάννης ;  
 Οὐδ' ὁ Καλύβας ἔρχεται, οὐδ' ὁ Λεβεντοϊάννης,  
 Ὅμῆρ Βριόνης πλάκωσε μὲ δεκοχτῶ χιλιάδες.  
 Ὁ Διάκος σὰν τ' ἀγροίκησε, πολὺ τοῦ κακοφάνη 5  
 Ψηλὴν φωνὴν ἐσήκωσε, τὸν πρῶτόν του φωνάζει·  
 “ Τὸ στράτευμά μου σύναξε, μάσε τὰ παλληκάρια,  
 Δὸς τοὺς μπαρούτην περισσὴν καὶ βόλια μὲ ταῖς φύχ-  
 ταις·  
 Γλίγωρα ! καὶ νὰ πιάσωμεν κάτω 'ς τὴν Ἀλαμάναν,  
 Ὅπου ταμπούρια δυνατὰ ἔχει καὶ μετερίζια.” 10  
 Ἐπῆραν τὰ ἑλαφρὰ σπαθιά καὶ τὰ βαρεὰ τουφέκια,  
 Ὡς τὴν Αλαμάναν ἔφθασαν κ' ἔπιασαν τὰ ταμπούρια.  
 “ Καρδιά, παιδιά μου,” φώναξε, “ παιδιά, μὴ φοβη-  
 θῇτε !  
 Ἀνδρεῖα, ὡςὰν Ἕλληνες, ὡςὰν Γραικοὶ, σταθῇτε !  
 Ἐκεῖνοι ἐφοβήθηκαν, κ' ἐσκόρπισαν 'ς τοὺς λόγγους, 15  
 Ἐμειν' ὁ Διάκος 'ς τὴν φωτιὰν μὲ δεκοχτῶ λεβένταις.  
 Τρεῖς ὥρας ἐπολέμαε μὲ δεκοχτῶ νομάτους·  
 Σχίσθηκε τὸ τουφέκι του κ' ἐγένηκε κομμάτια,  
 Καὶ τὸ σπαθί του ἔσυρε, καὶ 'ς τὴν φωτιὰν ἐμβῆκεν.  
 Ἐκοψε Τούρκους ἄπειρους κ' ἐφτὰ μπουλουκμπα- 20  
 σάδες.  
 Πλὴν τὸ σπαθί του ἔσπασεν ἐπάν' ἀπὸ τὴν χούφταν,  
 Κ' ἔπεσ' ὁ Διάκος ζωντανὸς εἰς τῶν ἐχθρῶν τὰ χέρια.  
 Χίλιοι τὸν πῆραν ἀπ' ἐμπρὸς καὶ δυὸ χιλιάδες ἔπισω.  
 Κ' Ὅμῆρ Βριόνης μυστικὰ 'ς τὸν δρόμον τὸν ἐρώτα·  
 “ Γένεσαι Τοῦρκος, Διάκο μου, τὴν πίστιν σου ν' 25  
 ἀλλάξης ;  
 Νὰ προσκυνᾷς εἰς τὸ τζαμὶ, τὴν ἐκκλησιὰν ν' ἀφήσης ;”

Κ' ἐκεῖνος τ' ἀπεκρίθηκε καὶ μὲ θυμὸν τοῦ λέγει  
 “ Πᾶτε κ' ἐσεῖς κ' ἡ πίστις σας, μουρτάται, νὰ χαθῆτε!  
 Ἐγὼ Γραικὸς γεννήθηκα, Γραικὸς θέλ' ἀποθάνω.  
 Ἄν θέλετε χίλια φλωριά καὶ χίλιους μαχμουτιέδαις, 30  
 Μόνον πέντ' ἕξ ἡμερῶν ζωὴν νὰ μοῦ χαρίστε,  
 “ Ὅσον νὰ φθάσ' ὁ Ὀδυσσεὺς καὶ ὁ Θανάσης Βάϊας.”  
 Σὰν τ' ἄκουσ' ὁ Χαλὶλμπεης, μὲ δάκρυα φωνάζει·  
 “ Χίλια πουγγιὰ σᾶς δίνω ἡγὼ, κ' ἀκόμα πεντακόσια,  
 Τὸν Διάκον νὰ χαλάσετε, τὸν φοβερὸν τὸν κλέφτην, 35  
 “ Ὅτι θὰ σβύσῃ τὴν Τουρκιὰν καὶ ὅλον τὸ ντεβλέτι.”  
 Τὸν Διάκον τότε ἐπήρανε, καὶ 'ς τὸ σουβλί τὸν βάλαν·  
 Ὀλὸρθον τὸν ἐστήσανε, κ' αὐτὸς χαμογελοῦσε,  
 Τὴν πίστιν τοὺς τοὺς ὕβριζε, τοὺς ἔλεγε μουρτάταις·  
 “ Ἐμέν' ἂν ἐσουβλίσατε, ἓνας Γραικὸς ἐχάθη· 40  
 Ἄς ᾔν' καλὰ ὁ Ὀδυσσεὺς κ' ὁ καπετὰν Νικήτας·  
 Αὐτοὶ θὰ κάψουν τὴν Τουρκιὰν κ' ὅλον σας τὸ ντεβ-  
 λέτι.”

## 3.

## Ἡ βοή τοῦ μνήματος.

Σάββατον ἴμεραν πίναμεν, τὴν κυριακὴν ὅλην ἴμεραν,  
 Καὶ τὴν δευτέραν τὸ ταχὺ ἐσώθη τὸ κρασί μας,  
 Κ' ὁ καπετάνος μ' ἐστείλε, κρασί νὰ πάγ' νὰ πάρω.  
 Ἐγὼ ἴμουν ξένος κ' ἀτζαμῆς, τοὺς δρόμους δὲν τοὺς  
 ξεύρω,  
 Πῆρα στρατούλας ἔρημας κ' ἔρημα μονοπάτια. 5  
 Τὸ μονοπάτι μ' ἐκβαλε 'ς ἓνα ῥημοκκλησάκι  
 Κ' ἦτον τὰ μνήματα πολλὰ, ἀδέλφια κ' ἐξαδέλφια.  
 Κ' ἓνα μνήμ' ἦτο ξέχωρα, ξεχωριστ' ἀπὸ τ' ἄλλα,  
 Δὲν τ' εἶδα καὶ τὸ πάτησα ἐπάνω 'ς τὸ κεφάλι,  
 Κ' ἀκούω τὸ μνήμα καὶ φθογγᾶ, βαρὺ ἀναστενάζει. 10  
 “ Τὶ ἔχεις, μνήμα, καὶ φθογγᾶς, βαρὺ ἀναστενάζεις;  
 Μήνα τὸ χῶμα σὲ βαρεῖ κ' ἡ πέτρα σου μεγάλη; ”

“Μηδὲ τὸ χῶμα μὲ βαρεῖ κ’ ἡ πέτρα μου μεγάλη.  
 Δὲν ἡῦρες τόπον νὰ διαβῆς, καὶ στράταν νὰ περάσῃς ;  
 Μὸν ἦλθες καὶ μὲ πάτησες ἐπάνω ’ς τὸ κεφάλι ; 15  
 Τάχα δὲν ἦμουν κ’ ἐγὼ νέος, δὲν ἦμουν παλληκάρι ;  
 Τάχα δὲν ἐπερπάτησα τὴν νύκτα μὲ φεγγάρι,  
 Μὲ δέκα σπιθαμὰς σπαθί, μὲ μιὰν ὀργυιὰν τουφέκι ;  
 Τάχα δὲν ἐπολέμησα σὰν ἄξιον παλληκάρι ;  
 Τριάντ’ ἐχθροὺς ἀπέσφαξα εἰς ἓν ἡμερονύκτι, 20  
 Κ’ ἄλλους σαράντα λάβωσα ’ς τὸν πόλεμον ἐπάνω.  
 Καὶ τὸ σπαθί τζακίσθηκεν, ἔγινε δυὸ κομμάτια,  
 Κ’ ἓνας ἐχθρὸς ἐχθρόσκυλος μὲ τ’ ἄτι μὲ προφθάνει,  
 Τὸ γιαταγάνι ἔκβαλε, κ’ ἐπάνω μου τὸ σύρει.  
 Τὸ γιαταγάνι ἐπίασα μὲ τὸ δεξιόν μου χέρι, 25  
 Κ’ ἔκβαλε τὴν πιστόλαν του, κ’ ἐπάνω μου ἀδειάζει,  
 ’Σ τὸ χῶμα μὲ ἐξάπλωσεν ἐδῶ, ποῦ μὲ κυττάζεις.  
 Κλαῦσέ με, φίλε, κλαῦσέ μέ!”

4.

Τοῦ Ὀλύμπου.

Ὁ Ὀλυμπος κ’ ὁ Κίσσαβος τὰ δυὸ βουνὰ μαλόνουν,  
 Τὸ ποιὸ νὰ ῥίξῃ τὴν βροχὴν, τὸ ποιὸ νὰ ῥίξῃ χιόνι.  
 Ὁ Κίσσαβος ῥίπτει βροχὴν, κ’ ὁ Ὀλυμπος τὸ χιόνι.  
 Γυρίζει τότε ὁ Κίσσαβος, καὶ λέγει τοῦ Ὀλύμπου·  
 “Μὴ μὲ μαλόνῃς, Ὀλυμπε, βρὲ κλεφτοπατημένε! 5  
 Ἐγὼ ’μαι ἓνας Κίσσαβος ’ς τὴν Λάρσσαν ξακουσμένος·  
 Μὲ χαίρεται ἡ Κονιαργιὰ κ’ οἱ Λαρσσινοὶ ἀγάδες.”  
 Γυρίζει τότε ὁ Ὀλυμπος, καὶ λέγει τοῦ Κισσάβου·  
 “Βρὲ, Κίσσαβε, βρὲ ἄσχημε, Κονιαροπατημένε!  
 Ποῦ σὲ πατεῖ ἡ Κονιαργιὰ κ’ οἱ Λαρσσινοὶ ἀγάδες. 10  
 Ἐγὼ ’μαι ὁ Γερόλυμπος, ’ς τὸν κόσμον ξακουσμένος·  
 Ἐχω ἐξήντα δυὸ κορφαῖς, σαράντα μοναστήρια,  
 Πᾶσα ῥαχοῦλα κ’ ἐκκλησιὰ, πᾶσα κορφή καὶ βρύσι.  
 Ἐχω γιατάκια κλεφτικά, ποῦ ξεχειμάζουν κλέφταις,

Καὶ ὅταν περνᾷ ἡ ἄνοιξις κ' ἀνοίγουν τὰ κλαδάκια, 15  
 Γεμίζουν τὰ βουνὰ κλεφτιά καὶ τὰ λιμέρια σκλάβοι.  
 Ἔχω καὶ τὸν χρυσὸν αἰτὸν, τὸν χρυσοπλουμισμένον  
 Ἐπάν' ὅς τὴν πέτραν κάθεται, καὶ μὲ τὸν ἥλιον λέγει·  
 Ἦλιε μ', δὲν κρούεις τὸ ταχὺ, μὸν κρούς τὸ μεσημέρι,  
 Νὰ ζεσταθοῦν τὰ νύχια μου, τὰ νυχοπόδαρά μου· 20  
 Θέλω νὰ πιάσω πέρδικες καὶ ἄγρια περιστέρια.”

## 5.

Ὁ Χάρος καὶ ὁ τζοπάνης.

Τὸ βλέπεις κείνο τὸ βουνὸ, ποῦ ἔναι ὕψηλὸ καὶ μέγα,  
 Πῶχ' ἀνταρουῖλαν ὅς τὴν κορφήν καὶ καταχνιὰν ὅς τὴν  
 ῥίζαν ;

Τζοπάνης ἔρροβόλαγε ἀπὸ τὰ κορφοβούνια,  
 Φέρνει τὸ φέσι του στραβὰ καὶ τὸν γιαμπὰ στριμμένον.  
 Κ' ὁ Χάρος τὸν ἐβίγλισεν ἀπὸ ὕψηλὴν ῥαχοῦλαν, 5  
 Εἰς τὸ στενὸ κατέβηκε κ' ἐκεῖ τὸν καρτεροῦσε.

“ Καλημερά σου, Χάρε μου.”—“ Καλῶς τον, τὸν λε-  
 βέντην.

Λεβέντη, ποῦθεν ἔρχεσαι ; λεβέντη, ποῦ παγαίνεις ;”

“ Ἔγω ; ἀπ' τὰ πρόβατ' ἔρχομαι, ὅς τὸ σπίτι μου πα-  
 γαίνω,

Πάγω, νὰ πάρω τὸ ψωμὶ, ὀπίσω νὰ γυρίσω.” 10

“ Λεβέντη, μ' ἔστειλ' ὁ θεὸς, νὰ πάρω τὴν ψυχὴν  
 σου.”

“ Χωρὶς ἀσθένειαν κ' ἀρρωστιὰν ψυχὴν δὲν παραδίδω.

Γιὰ ! ἔβγα νὰ παλέψομε σὲ μαρμαρένι' ἀλώνι·

Κ' ἂν μὲ νικήσης, Χάρε μου, νὰ πάρῃς τὴν ψυχὴν μου,

Κ' ἂν σὲ νικήσω, Χάρε μου, νὰ πάρω τὴν ψυχὴν  
 σου.” 15

Πιασθήκαν' καὶ παλέψανε δυὸ νύκτες, τρεῖς ἡμέρας,

Κ' αὐτοῦ τὴν τρίτην τὴν αὐγὴν, κοντὰ ὅς τὸ γιῶμα,  
 γιῶμα,

Φέρν' ο λεβέντης μιὰ βολὰ, τοῦ Χάρου κακοφάνη·  
 Ἀπ τὰ μαλλιά τὸν ἄδραξεν, 'ς τὴν γῆν τὸν ἀβροντάει.  
 Ἀκοῦν τὸν νέον, καὶ βόγγιζε καὶ βαρυαναστενάζει. 20  
 “Ἀφσε με, Χάρε, ἄφσε με ἀκόμη τρεῖς ἡμέρας·  
 Τὰς δυὸ νὰ φάγω καὶ νὰ πιῶ, τὴν μιὰν νὰ σεργιανίσω,  
 Νὰ πάω ν' ἰδῶ τοὺς φίλους μου, ν' ἰδῶ τοὺς ἰδικούς  
 μου,  
 Πῶχω γυναῖκα παρανεὰν, καὶ χήρα δὲν τῆς πρέπει,  
 Πῶχω καὶ δυὸ μικρούτζικα, κ' ὀρφάνια δὲν τοὺς πρέ-  
 πει, 25  
 Πῶχω τὰ πρόβατ' ἄκουρα, καὶ τὸ τυρὶ 'ς τὸ κάδι.”

6.

Τὸ ἐλάφι καὶ ὁ Ἥλιος.

“Ολην τὴν μαύρην κ' ἄγριαν νύχτα μὲ τὸ φεγγάρι,  
 Καὶ τὴν αὐγὴν μὲ τὴν δροσιὰν, ὅσον νὰ ρίξ' ὁ ἥλιος,  
 Τρέχουν τ' ἀλάφια 'ς τὰ βουνὰ, τρέχουν τ' ἀλαφομόσ-  
 χια,  
 Μιὰ ἀλαφίνα ταπεινὴ δὲν πάγει μὲ τὰ ἄλλα·  
 Μόνον τ' ἀπόσκια περπατεῖ, καὶ τὰ ζερβὰ κοιμᾶται, 5  
 Κ' ὅθ' εὖρη γαργαρὸν νερὸν, θολώνει καὶ τὸ πίνει.  
 Ὁ ἥλιος τὴν ἀπέντησε, στέκει καὶ τὴν ῥωτάει·  
 “Τί ἔχεις ἀλαφίνα μου ; δὲν πᾶς καὶ σὺ μὲ τ' ἄλλα;  
 Μόνον τ' ἀπόσκια περπατεῖς, καὶ τὰ ζερβὰ κοιμᾶσαι;”  
 “Ἥλιε μου, σὰν μ' ἐρώτησες, νὰ σοῦ τ' ὁμολογήσω 10  
 Δώδεκα χρόνους ἔκαμα, στείρα δίχως μοσχάρι·  
 Κ' ἀπὸ τοὺς δώδεκα κ' ἐμπρὸς ἀπόχτησα μοσχάρι.  
 Τὸ ἐθρεψα, τ' ἀνάθρεψα, τό 'καμα δύο χρόνων.  
 Καὶ κυνηγὸς τ' ἀπέντησε, ρίχνει καὶ τὸ σκοτόνει.  
 Ἀνέθεμά σε, κυνηγέ, καὶ σέ καὶ τὰ καλὰ σου 15  
 Σὺ μ' ἔκαμες κ' ὀρφάνεψα ἀπὸ παιδὶ κ' ἀπ' ἄνδρα!”



## 7.

## Ὁ Χάρος καὶ ἡ κόρη.

Μιὰ κόρη ἔκαυχήθηκε, τὸν Χάρον δὲν φοβᾶται,  
 "Ὅτ' ἔχ' ἐννέα ἀδερφούς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πῶχει τὰ σπίτια τὰ πολλὰ, τὰ τέσσερα παλάτια.  
 Κ' ὁ Χάρος ἔγινε πουλὶ, σὰν μαῦρον χελιδόνι  
 Ἐπέταξε, καὶ 'ς τὴν καρδιὰν σαῖτεψε τὴν κόρην" 5  
 Κ' ἡ μάννα τῆς τὴν ἔκλαιε, κ' ἡ μάννα τῆς τὴν κλαίει  
 "Χάρε, κακὸν ποῦ μ' ἔκαμες 'ς τὴν μίαν μου θυγατέρα,  
 'Σ τὴν μίαν μου, καὶ τὴν μοναχὴν, καὶ τὴν καλὴν μου  
 κόρην!" —

Νὰ! καὶ ὁ Κώστας πρόβαλεν ἀπὸ ὕψηλὴν λαγκάδα,  
 Μὲ τετρακόσιους νοματοὺς, μ' ἐξήντα δυὸ παιγνίδια. 10  
 "Σῶνετε τώρα τὴν χαρὰν, σῶνετε τὰ παιγνίδια!  
 Κ' ἓνας σταυρὸς ἐπρόβαλε 'ς τῆς πεθερᾶς τὴν πόρταν  
 Ἡ πεθερά μ' ἀπέθανεν, ἥ καὶ ὁ πεθερός μου,  
 Ἡ ἀπὸ τοὺς κουνιάτους μου κάνεις εἶν' λαβωμένος." —  
 Κλωτσίᾳ βαρεῖ τοῦ μαύρου του, 'ς τὴν ἐκκλησιὰν  
 πηγαίνει. 15

Βρίσκει τὸν πρωτομάστορην ποῦ κάμνει τὸ μνημοῦρι  
 "Πέ μου, νὰ ζήσης, μάστορα, τίνος εἶν' τὸ μνημοῦρι;"  
 "Εἶναι τῆς κόρης τῆς ξανθῆς, ξανθῆς καὶ μαυρομάτας,  
 Ποῦ εἶχ' ἐννέα ἀδερφούς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πῶχει τὰ σπίτια τὰ πολλὰ, τὰ τέσσερα παλάτια." 20  
 "Παρακαλῶ σε, μάστορα, νὰ φθιάσῃς τὸ μνημοῦρι  
 Ἄλγον μακρὺν, ἄλγον πλατὺν, ὅσον γιὰ δυὸ νομάτους." —  
 Χρυσὸν μαχαῖρ' ἐπέταξε, καὶ σφάζει τὴν καρδιὰν του  
 Τοὺς δυὸ μαζί τοὺς ἔθαψαν, τοὺς δυὸ 'ς ἓνα μνη-  
 μοῦρι.



8.

Ὁ Χάρος καὶ αἱ ψυχαί.

Τί εἶναι μαῦρα τὰ βουνά, καὶ στέκουν βουρκωμένα ;  
 Μήν' ἄνεμος τὰ πολεμᾷ ; μήνα βροχὴ τὰ δέρνει ;  
 Κ' οὐδ' ἄνεμος τὰ πολεμᾷ, κ' οὐδὲ βροχὴ τὰ δέρνει·  
 Μόνε διαβαίν' ὁ Χάροντας μὲ τοὺς ἀπαιθαμμένους·  
 Σέρνει τοὺς νεοὺς ἀπ' ἐμπροστὰ, τοὺς γέροντας κα-  
 τόπι,

5

Τὰ τρυφερὰ παιδόπουλα 'ς τὴν σέλλ' ἀραδιασμένα.  
 Παρακαλοῦν οἱ γέροντες, κ' οἱ νέοι γονατίζουν·  
 “ Χάρε μου, κόνεψ' εἰς χωριὸν, κόνεψ' εἰς κρίαν βρύσιν,  
 Νὰ πιοῦν οἱ γέροντες νερόν, κ' οἱ νεοὶ νὰ λιθαρίσουν,  
 Καὶ τὰ μικρὰ παιδόπουλα νὰ μάσουν λουλουδάκια.”—10  
 “ Κ' οὐδ' εἰς χωριὸν κονεύω 'γὼ, κ' οὐδὲ εἰς κρίαν βρύ-  
 σιν·

Ἔρχοντ' ἡ μάνναις γιὰ νερόν, γνωρίζουν τὰ παιδιὰ των·  
 Γνωρίζονται τ' ἀνδρόγυνα, καὶ χωρισμὸν δὲν ἔχουν.”

9.

Ὁ Βέβρος καὶ ὁ μαῦρός του.

Ἵς τὸ Βαρδάρι, 'ς τὸ Βαρδάρι,  
 Καὶ 'ς τοῦ Βαρδαριοῦ τὸν κάμπον,  
 Βέβρος ἦτον ξαπλωμένος·  
 Καὶ ὁ μαῦρός του τὸν λέγει·  
 “ Σήκ', ἀφέντη μου, νὰ πᾶμε,  
 “ Ὅτι πάγ' ἡ συντροφιά μας.”—  
 “ Δὲν 'μπορῶ, μαῦρε, νὰ πάγω,  
 “ Ὅτι θέλω ν' ἀπαιθάνω.  
 Σύρε, σκάψε μὲ τὰ νύχια,  
 Μὲ τ' ἀργυροπέταλά σου,  
 Κ' ἔπαρέ με μὲ τὰ δόντια,

5

10

ῥίξε με μέσα 'ς τὸ χῶμα.  
 Ἐπαρε καὶ τ' ἄρματά μου,  
 Νὰ τὰ πάγῃς τῶν δικῶν μου·  
 Ἐπαρε καὶ τὸ μαντύλι,  
 Νὰ τὸ πάγῃς τῆς καλῆς μου,  
 Νὰ μὲ κλαί', ὅταν τὸ βλέπῃ.

15

## 10.

Τοῦ Δήμου.

Αὐτὰ τὰ μάτια, Δήμο, τά 'μορφα,  
 Τὰ φρύδια τὰ γραμμένα,  
 Αὐτὰ μὲ κάμνουν, Δήμο, κ' ἀρρωστῶ,  
 Μὲ κάμνουν κ' ἀπαιθαίνω.  
 Ἐβγαλε, Δήμο, τὸ σπαθάκι σου,  
 Καὶ κόψε τὸν λαιμόν μου·  
 Καὶ μάσε, Δήμο, καὶ τὸ αἷμά μου,  
 'Σ' ἓνα χρυσὸν μαντύλι·  
 Σύρε το, Δήμο, 'ς τὰ ἐννεὰ χωριά,  
 'Σ' τὰ δέκα βιλαέτια.  
 Κ' ἂν σ' ἐρωτήσουν, Δήμο, τ' εἶν' αὐτό ;—  
 Τὸ αἷμα τῆς ἀγάπης.

5

10

## 11.

Οἱ Κλέφται.

## 1.

Ἐβγήκαν κλέφταις 'ς τὰ βουνὰ,  
 Γιὰ νὰ κλέψουν ἄλογα,  
 Κ' ἄλογα δὲν ἤϋρανε,  
 Πῆραν τὰ ἀρνάκια μου,  
 Καὶ τὰ κατζικάκια μου,  
 Καὶ πᾶνε, πᾶνε, πᾶν !

5

ὦχ καῦμένος, ὦχ καῦμένος, ὦχ καῦμένος!  
 Προβατάκια μ'!  
 Κατζικάκια μ'!  
 Βάϊ!

10

2.

Πῆραν τὴν καρδάρᾳ μου,  
 Ποῦ ᾽πηξα τὸ γάλα μου,  
 Πῆραν τὴν φλογέρα μου,  
 Μέσ' ἀπὸ τὰ χέρια μου,  
 Καὶ πᾶνε, πᾶνε, πᾶν!

5

ὦχ καῦμένος, κ. τ. λ.  
 Φλογερίτσα μ'!  
 Καρδαρίτσα μ'!  
 Βάϊ!

3.

Μοῦ πῆραν τὸ λαγιαρνὶ,  
 Ποῦ ᾽χε τὸ χρυσὸ μαλλὶ,  
 Τ' ἀσημένιο κέρατο,  
 Καὶ πᾶνε, πᾶνε, πᾶν!

ὦχ καῦμένος, κ. τ. λ.  
 Προβατάκι μ'!  
 Λαγιαρνάκι μ'!  
 Βάϊ!

5

4.

Αἶ! καὶ νὰ τοὺς πλάκωναν,  
 Καὶ νὰ τοὺς ᾽ξαρμάτωναν,  
 Μέσα ᾽ς τὰ λιμέρια τους,  
 Κείνους καὶ τὰ ταίρια τους,

Νὰ ἴβλεπα τὸ λαγιαρνὶ  
Μέσα πάλιν ἴς τὸ μανδρί.

ἸΩχ καῦμένος, κ. τ. λ.

Προβατάκια μ' !

Κατζικάκια μ' !

Βάϊ !

5

10

5.

ἸΑν τὸ δωσ' ἡ Παναγιά  
Καὶ παιδέψῃ τὴν κλεψιά,  
Θὲ νὰ ψήσω ἔν' ἄρνι,  
Ποῦ νὰ πέφτ' ἀπ τὸ σουβλί,  
Καὶ μέσ' ἴς τ' ἄνθη τ' Ἀπριλιοῦ  
Τὴν ἡμέραν τ' ἁγιοργιοῦ  
Θὰ χορτάσω τρώγοντας  
Κ' ὅλο ξεφαντώνοντας.

ἸΩχ καῦμένος, ὦχ καῦμένος, ὦχ καῦμένος !

Προβατάκι μ' !

Λαγιαρνάκι μ' !

Βάϊ !

5

10

12.

### Χελιδόνισμα.

Χελιδόνι ἔρχεται ἀπ τὴν μαύρην θάλασσαν,  
Θάλασσαν ἀπέρασε, πύργου ἐθεμέλιωσε,  
Κάθησε κ' ἐλάλησε· Μάρτη, Μάρτη χιονερὲ,  
Καὶ Φλεβάρη βροχερὲ.

ἸΟ Ἀπρίλης ὁ γλυκὺς ἔφθασε, δὲν ἴναι μακρυνά·  
Τὰ πουλάκια κελαδοῦν, τὰ δενδράκια φυλλανθοῦν,  
Τὰ ὀρνίθια νὰ γεννοῦν ἄρχισαν καὶ νὰ κλωσσοῦν,  
Τὰ κοπάδια ἀρχινοῦν ἴ' ἀναβαίνουν ἴς τὰ βουνά,  
Τὰ κατζίκια νὰ πηδοῦν καὶ νὰ τρώγουν τὰ κλαδιά.  
Ζῶα, ἄνθρωποι, πουλιὰ χαίρονται ἀπὸ καρδιάς·

5

10

Ἐπαυσαν ἡ παγωταῖς καὶ τὰ χιόνια κ' ὁ βορεᾶς.  
 Μάρτη, Μάρτη χιονερὲ καὶ Φλεβάρη λασπηρέ!  
 Ἦρθ' Ἀπρίλης ὁ καλὸς, Μάρτη, πρίτζ! Φλεβάρη,  
 πρίτζ!

## 13.

Τραγοῦδι τοῦ γάμου.

Ἐβγάτ', ἀγώρια, 'ς τὸν χορὸν,  
 Κοράσια, 'ς τὰ τραγούδια,  
 Νὰ ἰδῆτε καὶ νὰ μάθητε,  
 Πῶς πιάνετ' ἡ ἀγάπη  
 Ἀπὸ τὰ μάτια πιάνεται,  
 'Σ τὰ χεῖλια καταβαίνει,  
 Κ' ἀπὸ τὰ χεῖλια χύνεται,  
 Καὶ 'ς τὴν καρδιὰν ῥιζώνει.

5

## 14.

Περπερούνας ᾠσμα.

Περπερούνα περπατεῖ,  
 Γιὰ βροχὴ παρακαλεῖ·  
 Κύριε, βρέξε μιὰ βροχὴ,  
 Μιὰ βροχὴ καματερή.  
 Μπάραις, μπάραις τὰ νερὰ,  
 Λίμναις, λίμναις τὰ κρασιά·  
 Κάθε κούτσουρο καλάθ',  
 Κάθε στάχυν καὶ ταγάρ',  
 Γιὰ νὰ σκάζ' ὁ ἀλευρᾶς,  
 Γιὰ τὶ δὲν πωλεῖ 'κριβὰ,  
 Καὶ νὰ χαίρητ' ὁ πτωχὸς,  
 Μ' ὅλη του τὴ φαμιλιά.

5

10

## 15.

## Ναννάρισμα.

Νὰ μοῦ τὸ πάρης, ὕπνε μου· τρεῖς βίγλαις θὰ τοῦ  
βάλω·

Τρεῖς βίγλαις, τρεῖς βιγλάτοραις κ' οἱ τρεῖς ἀνδρειω-  
μένοι·

Βάλλω τὸν ἥλιον 'ς τὰ βουνὰ, τὸν αἰτὸν 'ς τοὺς κάμ-  
πους,

Τὸν κὺρ Βορεὰ, τὸν δροσερὸν, ἀνάμεσα πελάγου.

Ὁ ἥλιος ἐβασίλεψεν, αἰτὸς ἀπεκοιμήθη, 5

Κ' ὁ κὺρ Βορεὰς, ὁ δροσερὸς, 'ς τῆς μάννας του ὑπάγει.

“Τίέ μου, ποῦ ἦσουν χθές, προχθές; ποῦ ἦσουν τὴν  
ἄλλην νύχτα;

Μήνα μὲ τ' ἄστρον μάλωνες; μήνα μὲ τὸ φεγγάρι;

Μήνα μὲ τὸν αὐγερινὸν, ποῦ εἶμεστ' ἀγαπημένοι;”—

“Μήτε μὲ τ' ἄστρον μάλωνα, μήτε μὲ τὸ φεγγάρι, 10

Μήτε μὲ τὸν αὐγερινὸν, ποῦ εἶσθ' ἀγαπημένοι·

Χρυσὸν υἱὸν ἐβίγλιζα 'ς τὴν ἀργυρῇ του κούνια.”

## ΠΟΙΗΜΑΤΑ ΔΙΑΦΟΡΩΝ.

## Θούριος.

## 1.

Δεῦτε, παῖδες τῶν Ἑλλήνων,

Ὁ καιρὸς τῆς δόξης ἦλθεν,

Ἄς φανῶμεν ἄξιοι ἐκείνων

Ποῦ μᾶς δῶσαν τὴν ἀρχήν.

Ἄς πατήσωμεν ἀνδρείως

Τὸν ζυγὸν τῆς τυραννίδος,

Ἐκδικήσωμεν πατρίδος  
Κάθε ὄνειδος αἰσχρόν.

Τὰ ὅπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν  
Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν. 10

2.

Ὅθεν εἰσθε τῶν Ἑλλήνων  
Κόκκαλα ἀνδρειωμένα,  
Πνεύματα ἐσκορπισμένα, 15  
Τώρα λάβετε πνοήν·  
Ἵς τὴν φωνὴν τῆς σαλπυγκός μου  
Συναχθῇτε ὅλα ὁμοῦ·  
Τὴν ἐπτάλοφον ζητεῖτε,  
Καὶ νικᾶτε πρὸ παντοῦ. 20

Τὰ ὅπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν  
Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

3.

Σπάρτα, Σπάρτα, τί κοιμᾷσθε 25  
Ἵπνον λήθαργον βαθύν ;  
Ξύπνησον, κράξε Ἀθήνας,  
Σύμμαχον παντοτεινήν.  
Ἐνθυμηθῇτε Λεωνίδου  
Ἡρώος τοῦ Ἱακουστοῦ, 30  
Τοῦ ἀνδρὸς ἐπαινεμένου,  
Φοβεροῦ καὶ τρομεροῦ.

Τὰ ὅπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν



Ποταμηδὸν ἐχθρῶν τὸ αἶμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

35

4.

Ὅπου εἰς τὰς Θερμοπύλας  
Πόλεμον αὐτὸς κροτεῖ,  
Καὶ τοὺς Πέρσας ἀφανίζει  
Καὶ αὐτῶν κατακρατεῖ  
Μὲ τριακοσίους ἄνδρας  
Εἰς τὸ κέντρον προχωρεῖ,  
Καὶ ὡς λέων θυμωμένος  
Εἰς τὸ αἶμά των βουτεῖ.

40

Τὰ ὄπλα ἅς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν  
Ποταμηδὸν ἐχθρῶν τὸ αἶμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

(Ρήγας.)

Θούριος.

Ὡς πότε, παλληκάρια, νὰ ζοῦμεν ᾽ς τὰ στενὰ,  
Μονάχοι, σὰν λεοντάρια, ᾽ς ταῖς ῥάχαις, ᾽ς τὰ βουνά ;  
Σπηλιαῖς νὰ κατοικοῦμεν, νὰ βλέπωμεν κλαδιά ;  
Νὰ φεύγωμεν τὸν κόσμον γιὰ τὴν πικρὴν σκλαβιά ;  
Ν' ἀφίνωμεν ἀδέλφια, πατρίδα καὶ γονεῖς, 5  
Τοὺς φίλους, τὰ παιδιὰ μας κ' ὅλους τοὺς συγγενεῖς ;  
Καλλήτερα μιᾶς ὥρας ἐλεύθερη ζωῇ,  
Παρὰ σαραντα χρόνων σκλαβιά καὶ φυλακῇ.  
Τί σ' ὠφελεῖ, ἂν ζήσης καὶ ἦσαι ᾽ς τὴν σκλαβιά ;  
Στοχάζου πῶς σὲ ψένουν καθ' ὥραν ᾽ς τὴν φωτιά 10  
Βεζίρης, Δραγουμάνος, αὐθέντης κ' ἂν γενῇς,  
Ὁ τύραννος ἀδίκως σὲ κάμνει νὰ χαθῇς.  
Δουλεύεις ὅλ' ἡμέρα εἰς ὃ τι κ' ἂν σ' εἰπῇ,  
Κ' αὐτὸς κυττάζει πάλιν τὸ αἶμά σου νὰ πιῇ.

Ο Σοῦτσος, ὁ Μουρούζης, Πετράκης, Σκαναβῆς, 15  
Γκίκας καὶ Μαυρογένης καθρέπτῃς εἶν' νὰ ἰδῇς.

Ἀνδρεῖοι καπετάνοι, παπάδες, λαϊκοὶ  
'Εσφάχθησαν κ' ἀγάδες ἀπ' ἄδικον σπαθί·  
Κ' ἀμέτρητ' ἄλλοι τόσοι καὶ Τοῦρκοι καὶ Ῥωμηοὶ  
Ζωὴν καὶ πλοῦτον χάνουν χωρὶς τιν' ἀφορμή. 20

'Ελᾶτε μ' ἓνα ζῆλον εἰς τοῦτον τὸν καιρὸν  
Νὰ κάμωμεν τὸν ὅρκον ἐπάνω 'ς τὸν σταυρόν·  
Συμβούλους προκομμένους μὲ πατριωτισμὸν  
Νὰ βάλωμεν εἰς ὅλα νὰ δίδουν ὀρισμὸν·  
'Ο νόμος νὰ 'ναι πρῶτος καὶ μόνος ὁδηγός, 25

Καὶ τῆς πατρίδος ἓνας νὰ γένῃ ἀρχηγός·  
"Οτι κ' ἡ ἀναρχία ὁμοιάζει τὴν σκλαβιά,  
Νὰ τρώγ' ἓνας τὸν ἄλλον, σὰν τ' ἄγρια θηριά,  
Καὶ τότε μὲ τὰ χέρια 'ψηλὰ 'ς τὸν οὐρανὸν  
Νὰ 'ποῦμ' ἀπὸ καρδίας τοῦτα πρὸς τὸν Θεόν· 30

“Ω βασιλεῦ τοῦ κόσμου, ὀρκίζομαι εἰς σέ,  
'Σ τὴν γνώμην τῶν τυράννων νὰ μὴν ἐλθῶ ποτέ·  
Μήτε νὰ τοὺς δουλεύσω, μήτε νὰ πλανεθῶ,  
Εἰς τὰ ταξίματά των νὰ μὴ παραδοθῶ,  
'Ενόσῳ ζῶ 'ς τὸν κόσμον, ὁ μόνος μου σκοπὸς 35

Τοῦ νὰ τοὺς ἀφανίσω νὰ ἦναι σταθερός·  
Πιστὸς εἰς τὴν πατρίδα συντρίβω τὸν ζυγὸν,  
Κ' ἀχώριστος νὰ ζήσω ἀπὸ τὸν στρατηγόν.  
Κ' ἂν παραβῶ τὸν ὅρκον, ν' ἀστράψ' ὁ οὐρανός,  
Καὶ νὰ μὲ κατακαύσῃ, νὰ γέν' ὥσάν καπνός.” 40

'Σ ἀνατολὴν, καὶ δύσιν, καὶ νότον καὶ βορεᾶν  
Γιὰ τὴν πατρίδα ὅλοι νὰ 'χωμεν μιὰν καρδιάν·  
Βουλγᾶροι κ' Ἀρβανῖται καὶ Σέρβοι καὶ Ῥωμηοὶ,  
Νησιῶται κ' ἡπειρώται, μὲ μιὰν κοινὴν ὁρμή,  
Γιὰ τὴν ἐλευθερίαν νὰ ζώσωμεν σπαθί· 45

Πῶς εἴμεθα ἀνδρεῖοι, παντοῦ νὰ ξακουσθῇ.  
Καὶ ὅσοι τοῦ πολέμου τὴν τέχνην ἀγροικοῦν,  
'Εδῶ ἄς τρέξουν ὅλοι τυράννους νὰ νικοῦν·

- Ἐδῶ Ἑλλὰς τοὺς κράζει μ' ἀγκάλας ἀνοικτάς,  
 Τοὺς δίδει βίον, τόπον, ἀξίας καὶ τιμάς. 50
- Ὡς πότ' ὀφικιάλος εἰς ξένους βασιλεῖς ;  
 Ἐλα νὰ γένης στύλος τῆς ἴδιας σου φυλῆς.  
 Κάλλια γιὰ τὴν πατρίδα κἀνένας νὰ χαθῇ,  
 Ἡ νὰ κρεμάσῃ φούνταν γιὰ ξένον 'ς τὸ σπαθί.  
 Σουλιῶται καὶ Μανιῶται, λεοντάρια ξακουστά, 55
- Ὡς πότε 'ς ταῖς σπηλαιῖς σας κοιμᾶσθε σφαλιστά ;  
 Μαυροβουνιοῦ καπλάνια, Ὀλύμπου σταυραετοί,  
 Κ' Ἀγράφων τὰ ξεφτέρια, γενῆτε μιὰ ψυχῇ.  
 Τοῦ Σάβα καὶ Δουνάβου ἀδέλφια χριστιανοί,  
 Μὲ τ' ἄρματα 'ς τὰ χέρια καθεῖς σας ἄς φανῇ· 60
- Τὸ αἷμά σας ἄς βράσῃ μὲ δίκαιον θυμόν·  
 Μικροί, μεγάλ', ὁμῶστε τυράννων τὸν χαμόν.  
 Ἀνδρεῖοι Μακεδόνες, ὀρμήσατ' ὡς θηριὰ,  
 Τὸ αἷμα τῶν τυράννων ροφήσατε μὲ μιὰ.  
 Δελφίνια τῆς θαλάσσης, ἀσδέρια τῶν νησιῶν, 65
- Ὡς ἀστραπὴ χυθῆτε, κτυπᾶτε τὸν ἐχθρόν.  
 Θαλασσινὰ τῆς Ὑδρας καὶ τῶν Ψαρῶν πουλιὰ,  
 Καιρὸς εἶν' τῆς πατρίδος ν' ἀκοῦστε τὴν λαλιά.  
 Κ' ὅσ' εἰσθε 'ς τὴν ἀρμάδα, σὰν ἄξια παιδιὰ,  
 Ὁ νόμος σᾶς προστάζει, νὰ βάλετε φῶτιά. 70
- Μὲ μιὰ καρδιά ὅλοι, μιὰ γνώμη, μιὰ ψυχῇ  
 Κτυπᾶτε, τοῦ τυράννου ἡ ρίζα νὰ χαθῇ.  
 Ν' ἀνάψωμεν μιὰν φλόγα εἰς ὅλην τὴν Τουρκίαν,  
 Νὰ τρέξ' ἀπὸ τὴν Βόσναν ἕως τὴν Ἀραπιάν.  
 Ψηλὰ εἰς τὰς σημαίας σηκῶστε τὸν σταυρὸν, 75
- Κ' ὡσὰν ἀστροπελέκια κτυπᾶτε τὸν ἐχθρόν.  
 Ποτὲ μὴ στοχασθῆτε, ὅτ' εἶναι δυνατός·  
 Καρδιοκτυπᾶ καὶ τρέμει σὰν τὸν λαγὸν κ' αὐτός.  
 Τριακόσιοι Κιρζαλῆδες τὸν ἔκαμαν νὰ ἰδῇ,  
 Πῶς δὲν ἔμπορεῖ μὲ τόπια ἐμπρὸς τοὺς νὰ σταθῇ. 80
- Λοιπὸν γιὰτὶ ἀργεῖτε ; τί στέκεσθε νεκροί ;  
 Ξυπνήσετε, μὴν ᾗσθε ἐνάντιοι, ἐχθροί.

Ὡς οἱ προπάτορές μας ὥρμουσαν σὰν θηριὰ,  
 Για τὴν ἐλευθερίαν πηδοῦσαν ᾿ς τὴν φωτιά,  
 Οὕτω κ' ἡμεῖς, ἀδέλφια, ν' ἀρπάξωμεν μὲ μιὰ 85  
 Τὰ ὅπλα, νὰ ἐβγοῦμεν ἀπὸ πικρὴν σκλαβιά.  
 Νὰ σφάξωμεν τοὺς λύκους, ποῦ τὸν ζυγὸν βαστοῦν,  
 Καὶ Ἕλληνας τολμῶσι σκληρὰ νὰ τυραννοῦν.  
 Στερεᾶς καὶ ᾿ς τὰ πελάγη νὰ λάμψη ὁ σταυρὸς,  
 Νὰ ᾿λθῃ δικαιοσύνη, νὰ λείψῃ ὁ ἐχθρὸς· 90  
 Ὁ κόσμος νὰ γλυτώσῃ ἀπὸ φρικτὴν πληγὴν,  
 Κ' ἐλεύθεροι νὰ ζῶμεν, ἀδέλφια, εἰς τὴν γῆν.  
 (ὁ αὐτός.)

Εἰς τὸν Ἑρωτα.

ὦ Ἑρωτ' ἀνθηρότατε,  
 Γλυκὲ καὶ ἱλαρώτατε,  
 Τοῦ κόσμου κυβερνήτη  
 Ἐσέν' ὁ νοῦς, τὸ σῶμά μου,  
 Τὸ στῆθος, καὶ τὸ στόμα μου, 5  
 Λατρεύει καὶ κηρύττει.  
 Ἐσὺ θεοὺς, αἰθέρια,  
 Οὐράνια κ' αἴρια,  
 Κρατεῖς καὶ βασιλεύεις  
 Καὶ ἕως τὰ αἰώνια 10  
 Τῆς γῆς μας καταχθόνια  
 Τὰ βέλη σου τοξεύεις.  
 Τὸ βλέμμα σου τὸ ἥμερον,  
 Ἀπὸ τὸν κόσμον σήμερον,  
 Στιγμὴ σχεδὸν ἂν λείψῃ, 15  
 Ἡ φύσις ὅλη σβύνεται,  
 Καὶ καταπτᾶ καὶ γίνεται  
 Κατήφεια καὶ θλίψις.

Ἀμίμητα τὰ κάλλη σου,  
 Ἡ δύναμη μεγάλη σου, 20  
 Μεγάλη σου ἡ δόξα·  
 Λατρεύω τὴν αἰώνιαν  
 Καὶ θαυμαστήν σου πρόνοιαν,  
 Καὶ τ' ἄφθαρτά σου τόξα.  
 (Ἀθανάσιος Χριστόπουλος.)

Βαρελλοθήκη.

Ἐξω ἔξω τὰ βιβλία.  
 Ὡς τὴ φωτιά ἡ φλυαρία.  
 Λέξεις! λόγοι! ὅλα κάτω.  
 Τί τουκάκου τὰ φυλάττω;  
 Τὸν Ἀπόλλωνα τοὺς ῥίξε, 5  
 Καὶ ταῖς Μούσαις ὅλαις πνίξε.  
 Τὴν πικρὴν τοὺς δάφνην καῦσε,  
 Κ' ἀπ' τοὺς κόπους πλέον παῦσε.  
 Βάλε Βάκχον καὶ Μαινάδαις,  
 Καὶ βαρέλλια μυριάδαις, 10  
 Νὰ γενῇ βαρελλοθήκη  
 Ἡ χρυσῇ βιβλιοθήκη.  
 Ὁ κισσὸς ἅς πρασινίσῃ,  
 Καὶ τὸ κλῆμα ἅς ἀνθίσῃ,  
 Νὰ γλυκάνῃ τὸ σταφύλι 15  
 Τὰ πικρά μου τοῦτα χείλῃ.  
 Μὴ μὴ μὴ τὸ καλαμάρι,  
 Μὸν κανάτα καὶ πιθάρι,  
 Μὴ κονδύλι, μὸν κρουτήρι,  
 Καὶ γαβάθα καὶ ποτήρι. 20  
 Κ' ἔτσι πλέον θὰ καθήσω,  
 Νὰ χαρῶ νὰ εὐθυμήσω  
 Μὲ τὸν Βάκχον μου τὸν φίλον  
 Ὡς τῆς βαρέλλας μου τὸν τύλον.  
 (ὁ αὐτός.)

## Ἡ Δύναμις τοῦ οἴνου.

## 1.

Κρασάκ' ἡδονικώτατον,

Ποτὸν ποιητικώτατον,

Ἡρωϊκὲ μου οἶνε !

Ὑμóθεις τοῦ πνέοντος

Ἀγάπην Ἀνακρέοντος !

5

Ὑπόθεσις μου γίνε !

## 2.

Κρασάκι μ' ὅταν χύνεσαι

Καὶ ἀφρισμένο πίνεσαι,

Καὶ μέσα μου χοχλάζης,

Κ' ἀχνοὺς ἀπὸ τὸ σῶμά μου

Καὶ φλόγας ἀπὸ τ' ὄμμα μου

5

Καὶ ἀστραπὰς ἐβγάζης,

## 3.

Ὁ Στωϊκὸς εὐφραίνομαι,

Ὁ γνωστικὸς τρελλαίνομαι,

Ὁ ἄφωνος φωνάζω,

Ὁ ἀηδὴς ἡδύνομαι,

Ὁ θνήσκων ἀναστήνομαι,

Ὁ πρωτινὸς ἀλλάζω.

## 4.

Κληρονομῶ βασίλεια,

Παλάτια κτίζω χίλια,

Τρέφω στρατοὺς μυρίους,

Καὶ μὲ καρδίαν λέοντος

Καὶ τύχην Ναπολέοντος

5

Νικῶ τοὺς ἐναντίους !

## 5.

Φυσῶ, κ' ὑψόνω κύματα.  
 Πατῶ, καὶ κάμνω θρύμματα  
 Τοὺς πύργους καὶ τὰ κάστρα.  
 Ἵππεύω τὴν ὑφήλιον,  
 Καὶ κυνηγῶ τὸν ἥλιον, 5  
 Καὶ φοβερίζω τ' ἄστρα.  
(Ἡλίας Τανταλίδης.)

Εἰς τὸ κιθαρωδοῦν κοράσιον.

## 1.

Κοράσιον ἀθῶον, εὐπρόσωπον, ἀγχίνουν,  
 Ὅπότεν τὴν κιθάραν εἰς χεῖράς σου λαμβάνης,  
 Κ' ἀρχίζουν αἱ χορδαί της τοὺς ἤχους τῶν νὰ χύνουν  
 Ὑπὸ τοὺς ῥοδοχρόους δακτύλους σου, νεᾶνις,

## 2.

Καὶ μὲ τὴν μελωδίαν τοῦ μουσικοῦ ὄργάνου  
 Γλυκὰ τὴν λιγυράν σου φωνὴν ἀναμιγνύης,  
 Ὡς εἰς καπνὸν εὐώδη τὸ κόμμι τοῦ λιβάνου,  
 Εἰς τέρψεις τὴν ψυχὴν μου πῶς τότε ἀναλύεις ;

## 3.

Καὶ ὅταν μὲ ἀθῶας καρδιακὰς ἐκφράσεις  
 Ὑψόνεις πρὸς τὰ ἄνω τὸ εὐγενές σου βλέμμα,  
 Πῶς μὲν τὸν νοῦν μου φέρεις εἰς ὑψηλὰς ἐκστάσεις,  
 Πῶς δὲ τὸ τῶν φλεβῶν μου ἀναφλογίζεις αἷμα ;

## 4.

Τὸ ὄνομα τοῦ Πλάστου τὰ χεῖλη σου προφέρουν  
 Ὁ Πλάστης σὲ ἀκούει, μὲ χεῖλη μειδιῶντα·



Καὶ μὲ τὰς πτέρυγας των συμπαίζουσι καὶ συγχαίρουσι  
Τριγύρω σου ὡραῖα τοῦ Παραδείσου ὄντα.

5.

Ἡ γλῶσσά σου ἐνόσω ἦν εὐστροφος, κελάδει·  
Μιμοῦ τὴν ἀηδόνα, ποῦ κελαδεῖ 'ς τὰ δάση.  
Κ' ἐκείνη πότε παύει νὰ κελαδῇ καὶ ν' ᾄδῃ,  
Παρ' ὅταν τῆς ζωῆς της ἡ ἀνοιξίς περάσῃ ;

6.

Καὶ τότε ὅμως ὅταν ἐκείνη σιωπαίνῃ,  
Ἡ μελωδὴ ἀρχίζει εὐθὺς τῶν νεοσσῶν της.  
Τῆς γηραιᾶς μητρός των τὴν ἀκοὴν εὐφραίνει,  
Καὶ συνιστᾷ τὸν ὕμνον τὸν ἐπικηδεῖόν της.  
(Ιωάννης Δ. Καρατσούτσας.)

Τὸ Πένθος τοῦ πατριώτου "Ελληνο.

Πουλάκι ξένο  
Κ' ἐρημωμένο,  
Ποῦ πᾶς καὶ τρέχεις ;  
Ποῦ φωλιὰν ἔχεις ;—  
Φωλιὰν δὲν ἔχω,  
Πηγαίνω, τρέχω

5

Ἐδῶ κ' ἐκεῖ,  
Χωρὶς νὰ ξεύρω  
Τὴν ἡσυχίαν,  
Χωρὶς νὰ εὗρω  
Τὴν εὐτυχίαν

10

Ποῦ κατοικεῖ.

Μικρὸ σὰν ἡμουν, εἶχα πατρίδα·  
Μέσ' 'ς ταῖς μυρσίναις ἐγλυκοζοῦσα·  
Εἶχα ἐλπίδα·

15

Πουρνὸ καὶ βράδυ ἐκελαδοῦσα·

Εἶχα καὶ νέαν ἀγαπημένην,  
 Τὴν παιδιόθεν μου ἐρωμένην.  
 Σκληρὸν ἑράκι ἔξαφν' ἐμπρός μου  
 Τῶν ὀφθαλμῶν μου τὸ γλυκὺ φῶς μου  
     Νεκροαρπάζει, 20  
 Καὶ τὴν φωλιάν μου καταρρημάζει.  
 "Εκτοτες τρέχω 'ς τὰ ξένα μέρη  
 Χωρὶς πατρίδα καὶ χωρὶς ταίρι·  
 Μὲ κουρασμένα πτερὰ καὶ μέλη 25  
 Πλανῶμαι, ὅπως ἡ τύχη θέλῃ,  
 Κ' ὅπου μὲ φέρῃ ἀνεμοπλάνη,  
 "Οσον νὰ φθάσω ἐκεῖ, ποῦ φθάνει  
     Τὸ κάθε πρᾶγμα,  
 Καὶ τοῦ παντός μου αὐτὸ τὸ θαῦμα, 30  
 "Οπου πηγαίνει καὶ τὸ γεράκι  
 Καὶ τὸ ἀθῶον μικρὸ πουλάκι.  
     (Ἀλέξ. Ὑψηλάντης.)

### Εἰς τὸν Θεόν.

Θεέ! ὑμνεῖ τὴν δόξαν σου ἡ νύξ καὶ ἡ ἡμέρα·  
 Μὲ ἄνθη ἔστρωσας τὴν γῆν, μὲ ἄστρα τὸν αἰθέρα.  
 Ἀσύμφωνοι τόσοι λαοὶ σὲ προσκυνοῦν συμφώνως·  
 Ποικίλαι γλῶσσαι χίλιαί σὲ συννυνοῦν συγχρόνως.  
 Τὸ πᾶν ἀμέτρητος μετρᾷς, ἀόριστος ὀρίζεις, 5  
 Τὸ πᾶν ἀόρατος ὁρᾷς, ἀγνώριστος γνωρίζεις.  
     Τὸ φῶς ὑπάρχει σῶμά σου,  
     Ὁ ἥλιος δὲ ὄμμα σου,  
     Ὁ κεραυνὸς φωνή σου.  
 Τὸ ἄπειρον διάστημα 10  
 Τὸ μέγα σου ἀνάστημα,  
     Καὶ ὁ αἰὼν στιγμὴ σου.  
     Δύναται ὁ δάκτυλός σου  
     Ὡς μοχλὸς τὴν γῆν νὰ σείσῃ,

Καὶ τὸ κοῖλον τῆς χειρός σου .15  
 Τοὺς Ὀκεανούς νὰ κλείσῃ·  
 Μὲ πνοήν σου μίαν σβύνεις  
 Τῶν ἀστέρων τοὺς φανούς,  
 Καὶ μ' ἐν μόνον νεῦμα κλίνεις  
 Πρὸς τὴν γῆν τοὺς οὐρανοὺς. 20  
 (Παναγιώτης Σούτσος.)

(Ἀσπασία) ἔκρουε τὴν κιθάραν της καὶ μὲ γοερὰν φω-  
 νὴν ἐμελῶδει τὸ πένθος καὶ τὴν ταραχήν της.

1.

Ἵς τὰ βουνὰ εἶναι οἱ πάγοι  
 Κ' οἱ αἶρες Ἵς τὰ πελάγη,  
 Καὶ τὰ δένδρα ὁλοένα  
 Ἵς τὴν γῆν σκύπτουν λυπημένα,  
 Κ' ἐν ᾧ γύρω μου τὴν φύσιν 5  
 Νὰ θρηνῇ παρατηρῶ,  
 Τῶν δακρύων μου τὴν βρύσιν  
 Νὰ κρατήσω δὲν ἔμπορῶ. . . .

2.

Ἄντηχῇ βροντὴ πολέμου  
 Ἡ βοὴ σφοδροῦ ἀνέμου ;  
 Ἡ ψυχὴ μου ὅλη μένει  
 Ἀπὸ τὸν φόβον νεκρωμένη . . .  
 Ἕλλην Ἕλληνα φονεύει, 5  
 Ἀδελφὸς τὸν ἀδελφόν,  
 Κ' ἡ πτωχὴ Ἑλλὰς χηρεύει . . .  
 Δυστυχίας κολοφών !

## 3.

Ζῆ, ἀπέθανεν ὁ μόνος  
 Τῆς ψυχῆς μου θησαυρός ;  
 Τῆς καρδίας μου ὁ πόνος  
 Αὐτὸ εἶν' ὁ φλογερός . . .  
 Ἀλλὰ δὲν παραπονοῦμαι,  
 Ἄν ὁ ἔρως μὲ πεθάνῃ  
 Δι' ἐμένα δὲν λυποῦμαι  
 Ἀγαπήθηκα ; Μὲ φθάνει.

5

(Ἀλέξ. Σούτσος.)

Ὁ ἐλεύθερος κλέπτης πολεμῶν τοὺς Ὀθωμανούς.

## 1.

Μαῦρ' εἶν' ἡ νύκτα 'ς τὰ βουνὰ,  
 'Σ τοὺς βράχους πέφτει χιόνι,  
 'Σ τὰ ἄγρια 'ς τὰ σκοτεινὰ,  
 'Σ ταῖς τραχαῖς πέτραις 'ς τὰ στενὰ,  
 Ὁ κλέφτης ξεσπαθώνει.

## 2.

'Σ τὸ δεξιὸ χέρι τὸ γυμνὸ  
 Βαστᾶ ἀστροπελέκι.  
 Παλάτι ἔχει τὸ βουνὸ,  
 Καὶ σκέπασμα τὸν οὐρανὸ,  
 Κ' ἐλπίδα τὸ τουφέκι.

## 3.

Τὸν κόσμ' ὁ δόλος διοικεῖ,  
 Κ' ἡ ἄδικ' εἰμαρμένη.  
 Τὰ πλούτη ἔχουν οἱ κακοὶ  
 Κ' ἐδῶ 'ς τοὺς βράχους κατοικεῖ  
 Ἡ ἀρετὴ κρυμμένη.

4.

Βαριὰ, βαριὰ βοί'ζ' ἡ γῆ,  
 "Ἐνα τουφέκι πέφτει.  
 Παντοῦ τρομάρα καὶ σφαγὴ  
 'Εδῶ φυγὴ, ἐκεῖ πληγὴ.  
 'Εσκότωσαν τὸν κλέφτη.

5.

Σύντροφοι ἄσκεποι, πεζοὶ  
 Τὸν φέρνουν λυπημένοι,  
 Καὶ τραγουδοῦν ὅλοι μαζή·  
 “'Ελεύθερος ὁ κλέφτης ζῇ,  
 Κ' ἐλεύθερος πεθαίνει.”  
 ('Αλέξ. 'Ρίζος 'Ραγκαβῆς.)

‘Ο ἄνθρωπος ἐπιλήσμων τοῦ θανάτου.

Καθὼς εἰς ἓν λειβάδι, ποῦ βόσκουν νὰ τραφοῦν  
 Πολλῶν ὀρνίθων πλήθη, καὶ ἥσυχά τρυφοῦν,  
 Τ' ἀρπακτικὸν ἱεράκι ἐπάνω των πετᾶ,  
 Κ' ἀρπάζει, ὅποιαν φθάσει μ' ὀνυχὶ ἀγκυλωτὰ,  
 Εὐθὺς αὐταὶ φωνάζουν, ἐδῶ κ' ἐκεῖ ὄρμουν, 5  
 Ποῦ νὰ κρυφθοῦν, νὰ φύγουν, ζητοῦν κ' ἐπιθυμοῦν,  
 Ἀλλ' ὥρ' ἀφοῦ περάσῃ, εὐθὺς τὸ λησμονοῦν,  
 Γυρίζουν, πάλιν βόσκουν καὶ χαίρουτ' ἂν γεννοῦν.  
 Οἱ ἄνθρωποι ὁμοίως, ἀφοῦ εἰς τὴν σκηνὴν  
 'Ελθοῦν αὐτοῦ τοῦ κόσμου, σκηνὴν προσωρινήν, 10  
 Αἰώνιοι νομίζουν πῶς μέλλουν νὰ σταθοῦν,  
 Κ' ἀλλήλους πῶς νὰ φάγουν νὰ σχίσουν προσπαθοῦν,  
 Ἀλλ' ὅταν αἰφνιδίως ὁ θάνατος πετᾶ,  
 Κ' ἀρπάξῃ ὅποιον φθάσῃ, μ' ὀνύχια δυνατὰ,  
 Εὐθὺς αὐτοὶ θρηνοῦσι, λυποῦνται, δυσφοροῦν, 15  
 Κ' αὐτὴν τὴν ὥραν λέγουν πῶς ὅλοι καρτεροῦν.

Ἄλλ' ὥρ' ἀφοῦ περάσῃ, εὐθύς τὰ λησμονοῦν,  
 Καὶ πάλιν τρώγουν, πίνουν, τὰ πάθη προσκυνοῦν.  
 (Μιχαὴλ Περδικάρης.)

Ἡ ἡρεμία τῆς νυκτός.

Ὅταν τὰ πάντα σιωποῦν, ὁ κόσμος ἡσυχάσῃ  
 Καὶ τῆς νυκτός αἱ πτέρυγες τὸ σκότος ἐξαπλώνουν,  
 Ποία φωνὴ ἀνθρώπινος δύναται νὰ ἐκφράσῃ  
 Τὰ ἱλαρὰ αἰσθήματα ποῦ με περικυκλόνουν!

Τότ' ἡ ψυχὴ ἐπιθυμεῖ ὅς τὰ ὕψη νὰ πετάξῃ 5  
 Ἐπιθυμεῖ νὰ μεταβῇ εἰς ἄλλην κατοικίαν  
 Τῶν οὐρανῶν τὴν σιωπὴν, τὴν θείαν ἡρεμίαν  
 Ἀπὸ σιμὰ νὰ αἰσθανθῇ, τὴν ὑπαρξιν ν' ἀλλάξῃ.

Ὡς τοῦ ὑψηλοῦ ἡλιακοῦ τὸ παγωμένον τεῖχος  
 Συλλογισμένη ἔθεσα τὰς χεῖρας μου ἐπάνω, 10  
 Προσέχουσα ἀκίνητος, μὴν ἀκουσθῇ ὁ ἦχος  
 Τῆς ἀρμονίας τῶν σφαιρῶν νὰ πίπτῃ ἀπὸ τ' ἄνω.

Τὰ κύματα ἐκύτταζα ποῦ στέλλει ἓνα τ' ἄλλο,  
 Θὲ νὰ περάσουν, ἔλεγα, ὠκεανὸ μεγάλο,  
 Καὶ θ' ἀσπασθοῦν τὴν ἀνθηρὰν ὠραίαν παραλίαν 15  
 Τῆς Ἰταλίας, ὅπου ζῇ εἰς μαγευμένας χώρας  
 Ἐκεῖνος ὅστις μ' ἔδειξε τοῦ βίου τὴν πορείαν,  
 Καὶ ἀπεράσαμεν ὁμοῦ τὰς παιδικὰς μας ὥρας.

Ἐκστατικὴ ὑπέλαβα, ἀπὸ τὴν ἡρεμίαν,  
 Τῆς σοφωτάτης μηχανῆς μὴν ἔφθασεν ἡ παῦσις. 20  
 Πλὴν τοῦ πελάγους τακτικὴ καὶ σιγαλέα θραῦσις  
 Τοῦ κόσμου μ' ἀνεκάλεσε πάλιν τὴν ἀρμονίαν.  
 (Ἐλένη. . . . Ποιήτρια Ἰωνίας.)

Ὁ ὑπὲρ πατρίδος μαχόμενος στρατιώτης.

1.

Λαμπρύς ποτε φωςφόρος τῶν νυκτῶν  
Ἐφώτιζε σκηναὺς τὰς Ἑλληνίδας,  
Ἐκεῖ πλησίον τὴν λόγχην του κρατῶν,  
Ἐτραγωδοῦσεν ὁ νέος Πελοπίδας,  
“ὦ Ζέφυροι τερπνοὶ ! πετᾶτ’ εὐθὺς,  
Μηνύσατ’ εἰς τὴν φίλην μου Ἑλλάδα,  
Διὰ τὴν δόξαν σου, Πατρίς,  
Φρουρῶ ἐδῶ εἰς τὴν κοιλάδα.”

5

2.

Τηρεῖ τὴν λάμψιν τοῦ ἐχθρικοῦ πυρὸς,  
Καὶ σιωπᾷ ᾽ς τὸν τόπον του θεμένος,  
Ἡ νύκτα χρόνος ὁ Ἑλλην ζωηρὸς,  
Καὶ τραγωδεῖ ᾽ς τὴν λόγχην στηριγμένος,  
“ὦ Ζέφυροι τερπνοὶ ! πετᾶτ’ εὐθὺς,  
Μηνύσατ’ εἰς τὴν φίλην μου Ἑλλάδα,  
Διὰ τὴν δόξαν σου, Πατρίς,  
Φρουρῶ ἐδῶ εἰς τὴν κοιλάδα.

3.

“Ὁ ἥλιος τὸν πόλεμον κινᾷ,  
Αὔριον εἶν’ ἡμέρα τῆς ἀνδρείας·  
Ἄν ἀποθάνω ᾽ς τῆς λόγχην μου σιμὰ,  
Ἐπὲρ πατρίδος καὶ τῆς ἐλευθερίας,  
Πετᾶτε πάλιν, ὦ Ζέφυροι τερπνοὶ,  
Εἰπέτ’ εἰς τὴν φίλην μου Ἑλλάδα.  
Διὰ τὴν δόξαν σου Πατρίς,  
Ἀπέθανα εἰς τὴν κοιλάδα.”

(Κοκκινάκης.)





## NOTES.

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### CALLINUS, p. 3.

8. *ὀκκότε*, Bach.

13. Brunck put *ἥν* instead of *εἰ*, because he thought *εἰ* with the conjunctive a solecism, but recent editors have followed the readings of the codd.; and *εἰ* with the conj. occurs frequently, not only in the Elegiac but in other poets, and sometimes in prose. Jelf, 854, 1. Later writers, on the other hand, join *ἥν* with the indicat., as in Agathias, Hist. p. 217, 12, and with the opt. Hist. p. 32. 2., Niebuhr's edit. Comp. also the use of *ἐπεὶ* and *ἐπὶ* in Mimnermus, fr. 1, v. 5; fr. 2, v. 9; and see Winer. Grammatik d. N. Sprachidioms, Fünf. Aufl. p. 340, where all references required will be found.

17. "But him" (that is, the person who does not avoid the fight) "both great and small lament." This use of *ὀλίγος* is rare. It occurs in Homer. It is the only meaning of the comparative *ὀλίγων* which is common in Alexandrine writers, and of *ὑπολίγων*, which is Homeric.

### TYRTÆUS, p. 4.

I. The *πολις* here is Sparta. From this passage it has been wrongly inferred that Tyrtaeus was a Spartan.

II. 7. For the *as* in *δημότας*, see Jelf, 82, 5. Another instance of *as* short in the acc. plur. of first declension occurs in fr. 5. of Tyrt.,—*δεσπότας οἰμώζοντες*, at the beginning of a hexameter.

8. The sense of this line has been much disputed. Per-

haps the best interpretation is that of Müller (in his Dorians) and Schneidewin, who take it to mean,—answering with straight-forward *retræ*; that is, saying yes or no, either approving or disapproving of the decrees of the kings or senate. But in this way the meaning of *εὐθύς* is strange, and, if it occurs at all, very unusual. I have therefore altered the common pointing, and join *πρεσ. γερ.* with *ἄρχειν*, and *δημότας ἀν.* with *μυθεῖσθαι*, and make the sense,—that the common people, who are now opposing just decrees, should, &c. The *ἀντί* in *ἀνταπομειβομένους* has, according to this plan, its usual force, as in *ἀντιλέγειν*. The only objection to this is, that Plutarch stops at *ἀνταπομειβομένους*. Plutarch, however, quoted as much as he required for his purpose; and he either may not have cared to insert the rest, or he may have forgotten. See Plut. Lyc. vi.

11. For *τε* Schneidewin has *δέ*. I should like *τῇ*, “in this way.”

III. 4. Bergk and some others write *ἐς* regularly in Tyrtæus, even where the codd. have *εἰς*, and *γίνομαι* for *γίγνομαι*.

9 & 10. These verses have been amended in various ways; but not successfully. As they stand, they have a sense, but certainly not a good one.

16. For *ἄν* Walckenaer wrote *ἦν*, which has been generally adopted. But *ἄν* is nearly as common as *ἦν*, as the reader will see from my text which represents the MSS. in this point.

17. Bergk and others think that there is something corrupt, and have proposed various emendations. But a change is unnecessary here. “The piercing of the back of a man fleeing is a grievous thing, a great calamity”—is good sense; and also good Greek, for the *τό* is frequently omitted. See Jelf, 678, 3, d., obs. 1.

25. I have written *ῥμβριμος* here and elsewhere, because it is found in some MSS.; and, being the strangest form, is most likely correct. So in MS. of Babrius we have *ἄμβληχρός*, Fab. 36, 7; and *ἄμβληχρώδης* in Fab. 93, 5. In the latter fable it seems wrong. Liddell and Scott assert that *ῥμβριμος* is a mistake of transcribers. This is not without probability, since modern Greek has no such letter as our *b*, so that if the person dictating were to pronounce *β* in *ῥμβριμος* like our *b*, the copyist would very probably write it *μβ*, or *μπ*. But that *μβ* or *μπ* was at an early period representative of one sound, I infer from a passage in an apocryphal gospel (Thomas's, ch. vi. in Jones's Canon, vol. ii. p. 190,) where the Hebrew letter *beth* is written *μπεθ*; and it is just possible that even *ἄμβληχρό-*

δης in the fable is correct, and the *a* to be taken short, though there are apparently three consonants after it, there being in reality only two, equivalent to our *bl*.

IV. 6. μάλιον, G. M. Schmidt, for μάλλον. μάλιον· μάλλον, Hesychius. In a note in Alberti's edition, Heinsius doubts whether μάλλον is not a mistake for μαλλόν, and refers to Theocritus xi. 10, without good reason. See also the passage from Choeroboscus in Lobeck. Path. Gr. Serm. Element. p. 469. Jelf has omitted μάλλον and μαλλόν, acc. sing. of μαλλός, in his list of words distinguished by accent.

10. This line is written in the text as in other editions; but I am very much inclined to change the pointing, to place a colon after ἀλκῆς, and remove the dashes, making the sense, "I should not praise a man for any excellence but that of impetuous courage; for a man does not become either useful or celebrated in a time of war, unless," &c. This will seem the more probable, if it is remembered that these words were intended to rouse the Spartans to fight. There is thus a kind of anacoluthon in the construction, but none in the sense, as πλὴν θ. ἀ. expresses the εἰ μή that would be expected.

19. δ' ἔπεισιν, Hermann, for δὲ πεσειν.

27. I have written τόνδ' for τὸν δ'.

39. Thiersch suggested that the four following lines should be read in this order,—41, 42, 39, 40.

V. 3. Perhaps λαιᾶς=λαίβας=ἀσπίδος. See Hesychius, λαιβα, and Ahrens de Dial. Doric. p. 49.

4. πᾶλλοντες, Thiersch, for βάλλοντες.

### MIMNERMUS, p. 7.

I. 1. Recent editors, χρυσέης, pronounced as two syllables, as in Homer.

4. ἄνθε' αἰεί, Schneider, for ἄνθεα εἰ.

6. κακόν, Hermann, for καλόν. Comp. fr. 5. v. 3. & v. 7.

II. 2. Brunck wrote ᾗψ instead of αἷψ'; and Schneidewin and Bergk have followed him. I have restored the reading of the codd. The word expresses only one part of the simile intended; the other part, that the leaves as speedily fade as they bloom, is rightly left to the reader's own conception. See Foster's article on Coleridge's Friend in his Contributions to the Eclectic.

*Ib.* ἀγῆς, Schneidew., for ἀγῆ. φύλλα is the nom. understood to αὔξεται.

9. παραμείψαι, Bergk, for παραμείψεται.

10. τεθνᾶναι, O. Schneider, δὴ τεθνάναι, codd.

16. One cod. διδοῖ the rest διδῶ.

III. 8. I have written τέλεα for βέλεα. Schneider proposed βέλεσιν, and πυκνά for πικρά. πυκνά would suit τέλεα, "companies," admirably.

IV. 1. πόνον ἔλλαχεν. was proposed by Hermann.

7. ὑπόπτερος, Heyne, for ὑπόπτερον. See Æschylus Prom. 135 (Hermann's edit.)

9. ἴν' ἀλήθοον in codd. οἱ θοόν commonly. δὴ θοόν, Bergk and Meineke.

11. ἐτέρων. Various emendations have been proposed of this passage: perhaps it should be ἐπιβήσεται ὦν—then he will mount his own chariot.

#### SOLON, p. 9.

I. These first eight lines were part of the celebrated poem called Salamis, which Solon recited in the Agora, in order to rouse up his fellow-citizens to take possession of Salamis. See Plut. Solon.

II. 14. τὰ θέμεθλα δίκης. Bergk.

18. ἦ. Most codd. have ἦ; and perhaps we should so read the passage, changing ἦλυθε in the previous line to ἦλασε.

22. φίλαις, Bergk, for φίλοις or φίλους.

26. στυγνά, Bergk, for ζυγά. There is no need of a change, however, as the first syllable of ζυγά may be long, by arsis.

28. Schaefer thinks that in this line ἐθέλουσιν is an instance of personification. It seems to me that it is a very clear case of the auxiliary use of θέλω. See instances in Liddel and Scott on ἐθέλω. Perhaps we should read ἐπέχειν instead of ἔτ' ἔχειν; though there are undoubted instances of the ἔτι before the οὐκ.

30. Most codd. εἰ γέ τις φ. ; one has εἰ γέ τις ἦ. The text is due to H. Wolf. Perhaps the correct reading is that of Bergk,—

εἰ καὶ τις φεύγων ἐν μυχῶ ἢ θαλάμῳ.

III. 1. Korais conjectured ἀπαρκεῖ, which perhaps is the right reading; or ἐπαρκεῖ is to be taken in the sense of ἀπαρκεῖ.

IV. Solon addressed these words to the Athenians on hearing that Peisistratus had become tyrant.

VI. 11. For *τιμῶσιν* Ahrens proposed *μετίωσιν*. Perhaps it should be *γ' ἀμῶσιν*. The proper meaning of *ἀμάω* is, to cut down, as Donaldson (*Cratyl.* p. 294) has shewn; but without doubt it frequently implies a collecting together the results of the cutting down. Here both ideas seem to be combined.

15. *ἀν. δ. τ.*, "but ends in being very grievous."

31. I have adopted the common reading instead of that of the codd., *αὐτίκ' α.*, only I have placed the comma at *πάντως* and not at *αἷτις*. Probably the right reading is *αὐτοὶ ἀνάρσια*; and then *αὐτοὶ* in v. 30 would be changed into *αὐτίκα*.

35. *αὐτίκ'*, Bergk, for *αἷτις*.

42. The common reading is *πάντως* and *πολλά*. *πάντως* is an emendation of Gesner's for the *πάντων* of all the codd. *πλείστα* occurs in two codd. The superlative as well as the comparative is sometimes followed by the genitive; Jelf, 502, 3. Bergk proposed *κεκτήσθαι* instead of *κτήσασθαι*; but there is no need of a change.

48. Bergk unnecessarily puts a colon at *λατρεύει*, the change from the singular of the noun to the plural of the relative being quite common.

52. *Μουσέων*, Brunck, for *Μουσάων*. I take *πάρα* to be for *πάρεστι*. The poet grows lively in his account of the different modes of gaining a livelihood; and accordingly says, "here comes another who has been taught the gifts." Schneidewin proposes *ἄρα*, Bergk *πέρι*.

60 ff. This is now a standard passage with the advocates of animal magnetism.

69. Most codd. have *καλῶς*; two have *κακῶς*. The contrast requires *κακῶς*.

70. *ἔκλυσιν ἀφροσύνης*, "good fortune, which releases him from his folly." The idea that a man becomes, or at least that he is to be reckoned, *σοφός*, when he gets plenty of money, and is successful, was common in ancient times, and has not yet completely disappeared. Pindar expresses the idea exactly in *Pyth.* ii. 56, which I construe with Boeckh and Bergk. Boeckh paraphrases it thus:—*Summum arbitror sapientiae ut opibus praeditus felix perduret, neque acerbis fortunae vicissitudines experire*; "Not. Crit. in l. See also *Pyth.* viii. 74, and Simonides of Ceos, fr. 8. v. 7. Solon, however, does not give his own opinion here (see Solon, fr. 16), but merely states a fact. It is curious to notice the different meanings of *wise* and *foolish*, *good* and *bad*, in different states of society, and at different periods. See the Prolegomena to Welcker's Theognis; and



the discussions of the point in Grote's History of Greece, and Donaldson's Cratylus; and add to these the curious circumstance, that in some parts of Scotland, by a *wise* man is meant a stout, well-made, healthy man; and by a *silly* person, a weak, unhealthy creature.

VII. Porson and Francke have expressed doubts as to this being a poem of Solon.

3. τελέση., Schaefer.

5. ἔτι, Bergk, for ἐπί.

5. "Το τριτάτῃ supply ἑβδομάδι," Schaefer.

9. ὦριον, nom. sing. neut., supply ἐστί.

16. The reading which we find in Philo and Ambrosius is worthy of notice. Instead of σώμά τε καὶ δύναμις, they have γλώσσά τε καὶ σοφίῃ. μαλακώτερα would then be taken in a good sense; and the meaning would be,—“he still possesses power; but his language and his wisdom are milder than one would have expected from a man of so great reputation and virtue;” πρὸς, in comparison with.

17. τελέση., Schaefer.

VIII. 4. The ὄροι were tablets stuck up on the lands intimating that they were mortgaged. Harpocr. 139. 20, Bekker; quoted by Schneidewin. See Plut. Solon, ch. xv.

11. Brunck changed δουλείην into δουλίην, and he has been followed by all editors. But there is no reason to doubt the law laid down by Hephaestion (pp. 5, 7.) that a long vowel or a diphthong may become short, if followed by another vowel. Indeed, if the latter vowel be long, it is generally difficult in pronunciation to give the full time to the preceding long vowel or diphthong. But, in spite of Hephaestion, both Hermann and Porson (Hecuba, 1090) have maintained that the long vowel cannot become short; and Porson actually changed the ζῶῆς, quoted by Hephaestion as an instance of the shortening of a long vowel, into ζόῆς. Neither Hermann nor Porson give a reason for their opinion, both deeming it unnecessary. Their error, for error it certainly is, arises from the idea that there was an indissoluble connexion between the sign ω and a long sound o, and that the letters of the Greeks answered as regularly for one, and only one sound, as the signs of Pitman's Phonography. But the idea is false. The Greeks were, in some respects, the most lawless of speakers—likely enough, were very inexact in their principles of pronunciation,—and in this especial point, we have express and incontrovertible evidence that they were no phonotypists, but, as the modern Greeks say *anthrōpos*, though they write it *ἄνθρωπος*, so the ancient Greeks could say *zōes*, though they wrote it



ζωῆς. The instances of the shortening of the diphthong and long vowel in the Greek poets are numerous ; so numerous indeed, that even Hermann and Porson were forced to allow the shortening of the diphthong in some cases, though the latter was inclined to carry out his phonographic principles, and write ποεῖς for ποιεῖς. Hephaestion quotes as instances, παλαῖων in a verse of Sotades, ληθαῖον in Anacreon (v. 4 of fr. I. of this Selection), Ἀρχελαΐδος in Parthenius, Πηνελᾶοιο in Homer, θεῖη in Rhintho, ἀδοιᾶστος in Anacreon, &c. This same δουλειος occurs with the second syllable short in Æschyl. Pers. 51., and Sept. Theb. 304, where the editors have changed the reading of the MSS. We have τοκῆς in Pers. 582, ἱππέιος in Pind. Olymp. i. 101, Pyth. vi. 50, Nem. ix. 9, πατῶος in Pind. Nem. ix. 14, and Eur. Hec. v. 80, and μάτῶες in Pind. Isth. v. 62, though here Boeckh seems right in changing it into μάτρως. These instances could be multiplied indefinitely. In all cases then, in which I have the authority of MSS. on my side, I have introduced into my text the diphthong or long vowel which previous editors had shortened. For Boeckh's opinion, comp. Not. Crit. on Pind. Olymp. xiii. 81, p. 424, and on Nem. ix. 14, p. 549.

12. Bergk changed ἦδη δεσπότης into ἦθη δεσποτῶν, the latter word being supported by one codex ; quite unnecessarily. The idea is,—“Such was the terror which the masters of the slaves used to inspire into them, that even after their freedom, they trembled at the sight of them.” The truth of this fact is attested by those who have witnessed in Jamaica what Solon saw in Athens. In his second edition, Bergk proposes εἰλη. εἴλεα· δεσμοί. Hesychius.

13. Bergk changed κράτει into κράτη, which is supported by one cod. ; unnecessarily,—“These things I did by virtue of the authority which was given me (κράτει) ; uniting harmoniously both violence and justice.”

21. Korais takes πῖαρ as an adjective—“fat milk,”—as it is often taken in the Odys. ἐξαιρέομαι governs two accusatives, and this is evidently the construction here,—“before he take the cream off the milk.”

26. For οὐνεκ' Bergk reads εἵνεκ'. So Donaldson (New Cratylus, p. 452, second edition) thinks that wherever εἵνεκα occurs as a conjunction, οὐνεκα ought to be read ; and where οὐνεκα occurs as a preposition, it should be changed to εἵνεκα. But the passages which would have to be changed, are far too numerous to admit alteration in this way. The authority of MSS. must be submitted to in such a matter, since language is exceedingly arbitrary. We have, in our own language, some analogous cases, though perhaps the analogy is not perfectly complete. Our word *because* is for *by cause* ; and the right construction of the

word is,—by cause of his having done, in which form it occurs even in Greek : αἰτία τοῦ τὸν Ζαράταν εἰρηκέναι, κ. τ. λ., “because Zaratas (Zoroaster) had said” (Hippolytus (Caius ?) against Heresies, p. 8 in Miller’s). But we now commonly say, *by cause* he did it,—a sentence as ungrammatical or unphilosophical as εἵνεκα with an indicative after it.

*Ib.* For ἀρχήν and κυκεύμενος Lobeck proposed ὀργῇ and κυκλεύμενος. Perhaps ἀρχήν should be merely changed into ἄρδην, as Ahrens proposes ; and ἐν in the next line into ἄν, though this is not absolutely necessary.

### PHOCYLIDES, p. 16.

I. Comp. the poem of Simonides of Amorgos, περὶ γυναικῶν.

II. These lines have been imitated in Anth. Pal. xii. 27, and parodied by Porson, whose verses are given in Burgess’s Greek Anthology, p. vii. Pref. The motto of Wilson’s Noctes Ambrosianæ is suggested by some lines of Phocylides.

### XENOPHANES, p. 16.

I. 2. ἀμφιτιθεῖ, Dindorf, for ἀμφιτιθείς. If the reading be not as Bergk suggests, στεφάνους ἄλλος, ὁ δ’, ἄλλος μὲν has to be supplied to the ἀμφιτιθεῖ. Schneidewin quotes as a similar instance, Pind. Nem. viii. 37. ἄλλοτε in the same way is sometimes to be supplied, as in Eurip. Hec. 28, in his reference to which Porson quotes Soph. Trach. v. 11.

5. This verse is given in various ways in the codd., and numerous emendations have been proposed. Three codd. read ἄλλος δ’ οἶνος ἔστιν ἔτοιμος, and three omit φησὶ προδώσειν. Hermann, Schneidewin, and Bergk (1st. edit.), omit the ἄλλος, and read οἶνος δ’, Schneidewin translating προδώσειν, defecturum esse. But Bergk, in his second edition, has ἄλλος δ’ οἶνος ἔτοιμος, perceiving that there is an allusion to another kind of wine besides that in the κρατήρ. I am certain that the sense of Bergk’s last is correct, though I am not sure of the exact reading. Athenæus, xi. p. 464, quotes a passage from Aristotle, in which he mentions jugs, ῥοδιακαὶ χυτρίδες, which were thought to make the wine less intoxicating (προδώσειν) ; and these were made of earth (μειλ. ἐν κεράμοις), mixed with myrrh, crocus, and other sweet-smelling flowers (ἄνθεος ὁσδ.). Xenophanes plainly alludes to this ; but the reading may either be, ἄλλος δ’ ἔστιν ἔτ’ οἶνος, or as in text, or ἄλλος δ’ ἔστιν ἔτοιμος. In

this latter case, *κρατήρ* would be supplied, and then we might suppose an inscription on it to the effect that it would not betray. On the other hand, *μειλ. ἐν. κ.* would not be so appropriate to *κρατήρ* as to *οἶνος*. It is curious to notice that similar earthenware jugs are just now coming into fashion; but whether for the same useful properties that made the *χυτρίδες* so much valued, I do not know.

11. *ἀν τό*, Karsten, for *αὐτό. ἀν=ἀνά*.

16. I have adopted Bergk's punctuation; still the sense of *ταῦτ.*—*ὑβρις* is not plain.

20. Hermann and Donaldson deny that the verb *εἰμί*, in the sense of *to exist*, can be omitted. This is true as a general rule, and it is what philosophy would lead us to expect; yet as all those who use language are not philosophers, it occasionally happens that language goes against philosophy; and so we do certainly find in Greek writers the omission of the *εἰμί* as a substantive verb. This is one instance; there is another in Theognis, 252, in a note on which Schneidewin refers also to Theogn. 859, 864; Homer, Il. O. 376. In the present verse codd. have *ὡ σιμνη-μοσυνη*. The text is from Schneidewin.

II. 10. I take the clause *ταῦτα χ'* with Schneidewin as the apodosis on which depend all the protases beginning with *εἰ*,—"he would receive all these honours, not being so worthy of them, as I with my wisdom am."

#### THEOGNIS, p. 18.

6. Most codd. read *ῥαδινῆς*, which was commonly changed into *ῥαδινῆς*. The *φοῖνιξ* is sometimes fem.; and accordingly Bergk restored the reading of codd. See Herodot. i. 193, cited by Bergk.

8. Bergk takes *ἀπειρεσίη* in the sense of *κυκλοτερής*, as in *δακτύλιος ἀπείρων*. Perhaps, however, the adjective is used adverbially.

25. *Πολυπαῖδη*, Elmsley, for *Πολυπαῖδη*.

56. Only one cod. reads *τῆς δ' πόλεως*, the rest, *τὴν δ' πόλιν*, and one codex has *εἶσω* in the margin instead of *ἔξω*. Perhaps the correct reading is, *ἐξ ὧδ' ὥστ' ἔλαφαι τήνδ' ε. π.*—"but other people have thus portioned out among themselves this city, like stags, and are now the good." The only difficulty is the *ὥστ' ἔλαφαι*, which would have to be taken in the sense of coward-like: comp. the sentence in Arnold's Fourth Lecture (Introductory Lectures on Modern History, p. 160), concluding with,—“cowardly because

they are undisciplined, and *cruel* because they are cowardly." See also Apollonius, Homeric Lexicon, under ἀγρο-τέρας. In favour of the reading of the cod. opt. may be cited, Aristot. Polit. v. 4, 5, where is mentioned the circumstance of the people (δῆμος) living in the country, owing to the smallness of cities.

261. I have changed ἐπεὶ παρὰ into ἐπέειπον. Various emendations have been proposed. The lines seem to state that Theognis had been in love with a girl whom her parents betrothed to another person. On Theognis going to see her, he finds her sitting with her parents; but refuses to drink wine, proposing water as the proper drink for him. She goes to fetch it, when Theognis takes the opportunity of embracing her. The next four lines may well enough be supposed to be the words spoken by the girl. Comp., for a similar instance of a lover's refusal to drink wine, Drimytikos's Fair Shepherdess, v. 124,—“κρᾶσὶ δὲν πίνω,” he says.

184. “And every one wishes that those which are of noble breed,” &c., as v. 189,—ἐκ κακοῦ and ἐξ ἀγαθοῦ; “the noble one marries one of the lower orders,” &c.

344. The codd. read δοίην δ', δοίην τ' δοίη τ'. Turnebus proposed δοίης, which has been adopted by Bergk, Schneidewin, and others. I think that Theognis expresses a very determined resolution in these verses,—“May I die” (almost equivalent to an oath, and somewhat like our slang phrase—“hang me”) “if I don't find for myself; and give woes for woes; for this is but just.”

349. This sentence is ambiguous, but the meaning undoubtedly is,—“May it be mine to drink their black blood.” Not certainly a very pleasant draught, but one peculiarly agreeable to the tastes of the inhabitants of the regions below. See Eurip. Hecub. 536. And perhaps here Theognis means to hint that he is now almost a shade, but that, in whatever state he be, he will be heartily glad to see his enemies utterly ruined. It is the earth generally that drinks up the black blood. Æschyl. Suppl. 961. Spenser (Faery Queen, Book i. Canto iii.),—“The thirsty land dronke up his life.” The passages quoted by Welcker, II. xxii. 346, iv. 35, xxiv. 212, may be examined; but I take it that they are more peculiarly characteristic of the Homeric age and Homeric tastes.

669. Perhaps γιν. is to be taken as the nom. plur. neut.—“Those that know me,”—with sarcastic effect; just as we frequently use the word *creature* to express a man who has scarcely a soul in him. For something like this, see Jelf, 382, 1.

675 οἱ, Bekker, for οἱ δ', who placed a comma after

σώζεται, and a period at ἔρδουσιν. I have altered the pointing, and taking οἶα as expressive of astonishment, a mode in which it is frequently used.

487. But you are always chattering that foolish word, "Pour out, pour out."

489. φιλοτ., Jelf, 497. πρόκειται, I take here to mean,— "is pledged;" comp. προπίνειν.

761. Brunck changed this line into φόρμιγξ δ' αὖ—— αὐλός. But the ι of the dative is often elided, as seems to be now almost universally allowed. The sense is,— "Let the sacred song sound out by the help of the phormynx and flute."

765. ὧδ' εἶναι. Inf. for imp.— "Thus let it be." See Jelf, 671, b., and Boeckh, Not. Crit. Olymp. xiii. 110. Bergk proposes ὧδ' εἶη κεν ἄμεινον; and Schneidewin, with the common reading, put a colon at ἄμεινον instead of at εἶναι.

99. I have adopted the reading of an unknown scholar, instead of δὴ λήγοιμεν. This use of the optative for the imperative does occur, though rather uncommon.

327. The sense, according to Welcker is,— "Men bear with sins, because they accompany human nature; but the gods are sure to punish them." Bergk changes δ' οὐκ into δ' οὖν. Perhaps the correct reading is,— θνητοῖσιν, Κύρν', οἱ δ'.

382. ὁδόν. Some codd. read ὁδός. See Jelf, 824, i. 1.

894. Κυψελιδῶν, Hermann. Perhaps κυψελίσαν.

425. A very common sentiment with the Greeks; see Bacchyl. fr. 2. in this Selection, Œdip. Col. 1225, Ecclesiastes iv. 3, Crates, fr. 2. in this S.

715. ταχέων or ταχειῶν, codd.; ταχεῶν, vulgo.

#### CRITIAS, p. 27.

9. Perhaps the reading should be, εἴτα πόται τούτων.

12. Most codd. λῆσις.

16. Perhaps ἄσμενα πάντας ἄγειν. Bergk proposed πάντας ἄγειν.

#### PLATO, p. 28.

I. These lines were addressed to a brass frog dedicated to the nymphs. For similar instances of the useful services of frogs, see Park's Travels, vol. i., ch. xiv., pp. 270 and 276 in the edition of London, 1816.



## CRATES, p. 29.

## I. Comp. Solon, fr. 12.

II. This epigram occurs in Stobæus, and is there attributed to Crates, where, however, one cod. gives it to Poseidippus. It occurs also in the Anthology with the inscription, Ποσειδίππου, οἱ δὲ Πλάτωνος τοῦ κωμικοῦ. The text in the Anth. corresponds exactly to the verses of Metrodorus; that of Stob. which I have followed, is slightly different.

## METRODORUS, p. 30.

Metrodorus was much later than either Crates or Poseidippus.

## SIMMIAS, p. 31.

3. All codd. but one read ῥόδου. Brunck adopted ῥόδον as the more rare construction, θάλλω sometimes taking a cognate accusative. Hesych., θάλλουσα, αὐξάνουσα.

## ALEX. ÆTOLUS, p. 32.

5. Some take Assesus to be a city in the Milesian territory; some, to be a king.

11. ᾧ ἔπι, Legrande, for ᾧ ἔνι; perhaps it should be, ᾧ τινι since ὅστις in Alexandrine writers, as in Neo-Hellenic, is used for the relative.

12. λιθόλευστον ἔρων.—A love that merits stoning to death. λιθόλευστος is used in the sense of deserving to be stoned, in Callimach. Epig. 42, 5, where, however, it is applied to a person. For the use of such a word with a noun, not expressive of a person, comp. Pind. Pyth. xi. 58, εὐώνυμον χάριν—"honour consisting in a good name,"—and Jelf, 435, a. obs.

ἔρων is a heteroclite accus. of ἔρως, and occurs not unfrequently in the later poets. This attic form of the word ἔρως, and of similar words, such as γέλως, is used in Neo-Hellenic.

15. ἐν Φοβίου—"in ædibus Phœbii"—Schneidewin. See Jelf, 436, a. δ. b.

## MNASALCÆAS, p. 34.

Supposed to be inscribed on the shield of Cleitus.

## LEONIDAS, p. 35.

III. In Cod. Vat. the author is simply called Leonidas. Brunck was, in all probability, quite right in assigning it to Leonidas of Alexandria.

## ANTIPATER, OF SIDON, p. 36.

I. Jacobs calls this an "elegans carmen." Such as it is, it is a specimen of the love-poems which are the staple of the Anthology.

III. 1. ἀμετρήτου intimates, as Jacobs remarks, the immense number of Stesichorus's poems. Suidas reads, ἀμέτρητον.

3. Πυθαγόρου or Πυθαγόρεω in MSS.

## PHILODEMUS, p. 38.

5. φυγόντα—"proficiscentem ; nihil amplius ;" Jacobs ; who, however, quotes no instances of a like use of φεύγω. There may have been some propriety in the expression, though unknown to us ; or φεύγω may imply merely a rapid motion, as in Pind. Pyth. ix. 121.

## MELEAGER, p. 38.

III. Meleager at first gives a description of Eros, as if he were a slave who had run off from him ; and then finds him in Zenophila's eyes. Comp. the extract from Moschus.

9. The idea is, that Eros places *his* nets at the entrance of the den in which he hides ; so that they who attempt to catch him, will be sure to be entrapped.

IV. 2. Brunck's text has here, τι λίγει' and κρέκεις τι which I have altered, supposing that Meleager wishes to give an idea of the confusion into which he is thrown ; and, accordingly, as is usual, puts two or three interrogatories. Perhaps the emendation of Schneider, who converts the reading of the Vat. Cod. λίγιαν (the τι is there omitted) into λίαν, is correct.

V. Professor Wilson compares this with Burns's "O love will venture in," and justly gives the preference to the Scottish poem.



VII. 5. Various conjectures have been hazarded on this and the following verse. The reading of the text, which very nearly agrees with the Vat. Cod., seems the most probable; only *ἐκ* has to be taken adverbially, in the sense of "after this." *ἐν* is quite common as an adverb. Might it not be better to read thus:—

ἡῶος δ' ὀλολυγμὸς ἀνέκραγε· νύκθ' Ὑμέναιος  
σίγαν τ' εἰς γοερὸν, κ. τ. λ.—

"changed night and silence." The passage would then be an instance of the strange usage by which a thing is placed for the absence of it. See Soph. Ajax, v. 674, where a blast of wind lulls the ocean to sleep; and Schaefer's note on the verse; also Pind. Isth. ii. 40, and commentators. Meleager here imitates Erinna, p. 74.

#### ANTIPATER, OF THESSALONICA, p. 41.

Of the poetesses mentioned here, Anyte and Nossis have had many of their epigrams preserved in the Anthology. For an enumeration of the poetesses, and a good account of some of them, see the Scottish Educational Journal for December 1853.

3. *Μοιρώ* is the reading of the Cod. Vat., and probably is correct.

#### CRINAGORAS, p. 41.

II. The common title of this is,—To an Eros pound.

1. *συσφίγγων*. Something wrong in this word. Huet thought the idea was,—squeezing the tendons of the hands in efforts to get free; pressing them against the chains. But this interpretation seems forced. Jacobs proposed, *στέναξε νῦν σφιγχθεὶς χερσῖν*. Perhaps the right reading is, *σ. σὺ σφιγκτῶν χ. τ.*,—"Do you also groan over the tendons of your squeezed hands."

#### LUCILLIUS, p. 42

I. Attributed to Lucian in Cod. Vat.

III. Attributed to Lucian in Cod. Vat., but believed to be Lucillius's by Walckenaer and others.

IV. 4. Jacobs says that the *τὰ ιερά* mean the sacred books of astrology.

V. In Vat. Cod. attributed to Lucian. Brunck assigns it to Nicarchus.

#### PHILIP, p. 44.

I. Jacobs adduces parallels from the Latin poets. Comp. also the following verses, which are sometimes, though wrongly, given as part of the song, "Waly, waly:"—

"When cockle shells turn siller bells,  
And mussels grow on ilka tree,  
When frost and snaw shall warm us a',  
Then will my love turn true to me."

IV. Brunck changed the last two verses to make them pentameter; but there is no good reason for doing so.

#### AGATHIAS, p. 47.

II. The truth of this story has been doubted by many modern scholars. For Paches, see Thucyd. iii. 28.

#### THEOCRITUS, p. 50.

A scholiast remarks on this Idyl, that some things in it are taken from Stesichorus's first Epithalamium of Helen.

3. μέγα χρήμα. Comp. Idyl xv. 83, 145.

8. περιπλέκτω. Reading doubtful. Banks compares Gray's Progress of Poetry,—“Glance their many-twinkling feet,”—and Byron's “Muse of the many-twinkling feet.”

24. The word νεολαία, which occurs also in Æschylus, and seems to be a Doric word, is now very common in Greece for “young people.” The Tract Society Modern Greek Hymn Book is styled, “Ἡ νεὰρὰ λύρα διὰ τὴν νεολαίαν.”

27. The reading of MSS. here is πότνια νύξ ἄτε. Wordsworth proposes ποτ τιν νύξ,—præ te, O Nox. The *a* being pronounced weakly, the emendation I propose would sound exactly as the reading of the MSS.; and the term πόντιον is applicable both to the morning and Helen. The *ὥς*, which one would expect to introduce the comparison, is omitted, as in v. 29. Wordsworth quotes as instances of this, Theocr. Id. xv. 88, Aristoph. Plut. v. 295, and refers to Kœn. ad. Greg. Cor. cxliii., and Schaefer on Bos. Ellips. v.

ὥς. The omission is not uncommon in our popular poetry, as in the valentine verses :—

“The rose is red, the violet’s blue,  
The honey’s sweet, and so are you.”

For the sentiment, compare the song in Meyerbeer’s Opera of the Huguenots :—

“Plus blanche que la blanche hermine,  
Plus pure qu’un jour de printemps,  
Un ange, une vierge divine.”

29. I have adopted an emendation which I find in Ahrens’s edition. The common reading is, *πιεῖρα μεγάλ’ ἄτ’*. See Ahr. de Dial. Doric. p. 142, note.

Epig. 1. This epigr. is generally supposed not to belong to Theocritus.

#### BION, p. 52.

4. In transcribing this poem of Bion from Gaisford for the printer, I wrote *κvanόστολε* in obedience to the laws of accentuation. I find Ahrens accents in the same way ; but most editions have *κvanoστόλε*. The law is, that when an adjective and noun are joined together, the accent is proparoxytone ; when an adjective or noun and verb, if the verb is passive, it is proparoxytone ; if active, paroxytone. Here the word is evidently a compound of an adjective and substantive ; and *μελανοστόλος* is proparoxytone. At the same time I doubt whether I am correct ; for, on asking Mr Giallias how he pronounced the words *κvanoστόλος* (which means, in Mod. Greek, blue-robed) and *μελανοστόλος*, he at once gave me *κvanoστόλος* and *μελανόστολος*. I should at once yield to the authority of tradition, if I were sure that it was tradition ; but educated Greeks have become so fond of bringing back the old, that *κvanoστόλος*, accent and all, may have been taken from the editions of Bion.

69. “Bare leafage is not a good couch for Adonis.” I have adopted an emendation in Ahrens, but changed the pointing, Ahrens putting a comma at *Ἀδώνιδι*.

#### ARCHILOCHUS, p. 57.

I. 2. *ζντος*, weapon. This word has to be added to Jelf’s list of words, differing only in accent. It was Brunck that gave this reading instead of *έντός*.

II. 2. *οὐδέ* was formerly changed into *οὔτε*, unnecessarily.

See Boeckh, Not. Crit. in Pind. Pyth. v. 54, and Jelf, 775, 2, d.

4. ἔκλυσεν οἶδ. one cod. Most of them have ἔκλασεν ὑδαλέους. Gaisford read, ἔκλασεν μυδαλέους. I should be inclined to restore the whole passage thus, if the changes were not too bold :—

οὔτε τιν' ἀστῶν  
μεμφομαι· οὐθ' ἀλή τ. ο. π :  
τοίχους γὰρ. κ. κ. π. θ.  
ἔκλασεν οὐδ' ἀλαοὺς. κ. τ. λ.

ἀλή to be pronounced a dissyllable. Bergk changed μεμ-  
φόμενος into μελπόμενος.

III. It is Charon that the poet makes utter these lines.

IV. 5. χρήμη, Abresch, for χρημη. χρήμη· χρεία, σπάνις ;  
Suidas.

V. 1. For ἀπόμοτον see Pind. Olymp. xiii. 83, in a note on which, Donaldson quotes this passage.

4. ὑγρόν, Walckenaer, for λυγρόν. Hermann, De Metris, p. 118. brings forward two or three instances of a spondee in the third foot ; but they have been easily corrected.

5. I have retained the reading of the codd., but placed a colon after ἄπιστα, understanding the substantive verb ἔστιν, according to a previous note. I take the meaning to be,—Henceforth there is nothing that we may not believe, whether it be a report of gods or men ; of mundane or supra-mundane things ; nay, even men may expect to see the most extraordinary wonders with their own eyes.

We might change the words into ἐκ τοῦ τὰ πιστά, as in Pind. Olym. xiv. 5, though thus it, as well as other passages that might be quoted, would be at variance with a law authoritatively laid down by Donaldson (Cratylus, p. 484, second ed.), and adopted by the reviewer of Kerchever Arnold's books in Fraser's Magazine.

Thiersch, Müller, and Bergk changed the passage into—

ἐκ τοῦ καῖπιστα πιστὰ καῖπ.

8. ἡχέεντα, Meineke.

9 The reading of codd. is, δ' ἡδὺ ἦν ὄρος, which I have changed into text. Hermann changed ἦν into ἦ. Bergk reads δ' ἡλύγιον ὄρος ; and multitudes of other emendations have been proposed.

VI. 2. Two codd. ἀνὰ δὲ εὖ; ἐνάδεν, Gesner. The text is exactly what the reading of Gesner would suggest to a modern Greek, ε being frequently pronounced as α̑.

3. Commonly ἐν δόκοισιν. Walckenaer proposed ἐνδοκ. ἔνδοκοι. ἔνεδραι, Hesych.

7. Some codd. have ῥυθμός, of which ῥυσμός is an old form.

VII. 4. ῥοικός occurs instead of ῥαιβός, in one of the authors who quote these lines. *Ib.* ἐπινώμασιν, Bergk, Ionic for ἐπινοήμασιν.

#### SIMONIDES, OF AMORGOS, p. 59.

2. Schneidewin has ταπρῶτα in one word. Wolf distinguished ταπρῶτα, imprimis, and τὰ πρῶτα, res primæ; and Boeckh, following him, in his edition of Pindar wrote τόπαν, τολοιπόν, &c; Boeckh, Pref. to Pind. p. xxxvii. This mode of writing, however, is incorrect. See Lobeck, Path. Græc. Serm. Elem., Part i. p. 579.

12. λιτ. The codd. have λιτοργόν, which Gesner changed into λιτουργόν=κακούργον, Hesych. Perhaps λίταργον is the right reading.

20. αὐονή. I take this word to mean, a peculiar sharp chatter or shrill screech, and, consequently, very expressive here. It occurs also in Æschyl. Eumen. 331, where Hermann translates it, *tabes mortalibus*. There I should take αὐονή, as here,—a shriek so wild and unearthly that no mortal could accompany it with the phormynx.

22. πηρόν, one codd.; the others, πονηρόν. The sense in which πηρός must be taken here is unusual. Babrius, when he gives the same idea, has πηρὸς φρένας; Fab. 10, v. 14. Perhaps the right reading is πηλόν.

25. κωὺδ', ἦν, Bergk.

28. τὴν μέν,—“the one day.” τὴν δ', in v. 32, the other day.

42. I have changed δὲ into τε, and πόντος into πόντου. I think the allusion is to the swell of the sea when it rushes up and rages against the land; and to its subsequent retreat and calmness. Perhaps ἀλλοίην should be changed into αἰόλην, as O. Schneider suggests. The emendations proposed of this verse are numerous; and some, as Schneidewin, suspect it, and inclose it in brackets.

45. Two codd. have ἔστερξεν. There seems to be something wrong in these lines. Perhaps a colon should be placed at πονήσατο, and the next line be read thus:—

## ἀρεστὰ τρωκτὰ δ'.

For τρωκτά, see Philoxenus, fr. 3, v. 21, Bergk.

56. For this form, ἄθυστα, comp. ἀτίμαστος in Mimnermus, i. 10 ; and see Boeckh, Not. Crit. in Pind. Ol. vi. 54.

57. χαιτέεσσ', Meineke.

58. περιτ. Various attempts at emendation ; such as, παρεκτρέπει, περιτρέμει.

62. It is difficult to see the connexion of this verse with the preceding ; and, accordingly, Mure omits it in a translation of these lines. My first attempt at emendation gave me—

ἴζοιτ' ἄν, ἄγγεα δ' ἄνδρα ποιεῖ τημελεῖν,

which would make better sense ; but besides that the changes are great, we should have to presume Simonides ignorant of the Porsonian pause. I now propose,—

ἴζοιτ' ἄν, ἄγγεα δ' ἀντραπεῖν εἴη φίλον.

The only change I have made in the *sound* is inserting an *n* between two *ee* sounds, and expelling a *t*. A knowledge of the investigations into the pronunciation of the ancient Greeks is essentially necessary to an understanding of the errors of transcribers. The most useful manual, giving a view of the main results, is Prof. Blackie's Essay on the Pronunciation of Greek, where the literature of the subject is also noticed ; and of the books mentioned, I think Liscov decidedly the best and most useful, Seyfiarth being too prolix and ponderous.

76. αὐτόκωλος, Bergk changed into αὐόκωλος.

98. τῷ, form of τινί.

100. πέλεται, codd. correctly. Some would change it into πέλλεται (phonographically), and others into πῖλνεται.

110. Schneidewin thinks that κεχ. γ. α. is an instance of aposiopesis, and supposes that λωβᾶται, or some such word, is to be supplied by the mind, translating the words, nam oscitante marito—. Perhaps ἐστί is understood, comp. Theocr. Id. xv. 5, 90 ; and then the sentence would mean,—"Whoever of them seems to be most temperate, she is just the woman who is most outrageous ; for she belongs to a gaping husband." The last clause would be paraphrased in our slang thus,—“for the man who would be caught by such outward appearances is sure to be a goose, and, consequently, his wife will have her own way.” Compare χήν and κεχηνώς.

117. The poem is evidently incomplete, there being nothing to correspond to the τοὺς μὲν.



II. 17. I have placed a colon at *θύσκουσιν* instead of a comma, and a comma at *ζώειν* instead of a colon; and I have changed *οἱ δ'* into *οἷδ'*. Bergk changed *εὐτ' ἂν* into *οἱ δέ*, and in the next line read *ἐπ' ἀγ.*

24. Brunck remarks that *ἔχοντες* here is used for *ὄντες*. Meineke proposed *ἔδοντες*.

### HIPPONAX, p. 64.

I. 1. *Κυλλήνιε*. codd., which Welcker changed into text. There are several instances of the iambus at the end of the choliambic in MSS.

5. *τοῦτ. τ.* The sense of these words is not known.

6. *τὰν χλαῖναν*, codd. The editors are all inclined to expel the *τὰν*; but it is not unlikely that Hipponax varied his dialect by a mixture of Doric, for comic purposes, just as Alex. Soutsos introduces the vulgar into his Neo-Hellenic; or Punch, all kinds of cockneyisms and provincialisms into his English poems. There are other traces of Doric in Hipponax,—*φῶδες*, e. g. in fr. 56.

7. *ρήγνυται* is the conjunctive; Jelf, 273, 3, obs. 3.

III. 1. *ῥυδ. ῥύβδην*, Bergk.

6. *χόρτος*, signifying the food of a man, is evidently a slang word, as may be inferred from the authors who use it in this sense. Besides this passage, it occurs in the *παίγνια* of Crates, fr. i. v. 3., and in the Cyclops of Euripides, v. 507. So *χορτάζω* may have come to signify, "to satiate (of men)," in the common dialect, and thus found its way into the New Test. (Mark viii. 8, &c.) and modern Greek. In the N. T. it is applied not only to men but also to birds (Rev. xix. 21). In Attic writers, *χορτάζω* is sometimes applied to men, but with a sarcastic effect, as in Plato, Republic, ii. 586.

V. This is a parody. Perhaps the proper reading is,—*Εὐρυμέδοντι δι' ἄτην π.*, which would make the order of construction rather involved; but all the better for the parody.—"Tell me the wide-ruler, I beseech you, on account of a plague that is like to swallow the sea, how," &c. The verses seem to be a prayer of Poseidon that some glutton who was eating too many fishes, and thus swallowing the ocean, should meet his just fate beside the *unpastured* sea. The glutton is evidently a poet, and, consequently, under the guardianship of the Muse; hence Poseidon prays to her. Bergk proposed *παντοχάρυβδιν*.



## PHŒNIX, p. 65.

I. Welcker, in his *Prolegomena* to *Theognis*, p. xxiii., remarks that *ἐσθλοί* and *ἀγαθοί* are to be taken here in the sense of nobility—people of wealth and influence. The passage is an imitation of the Crow-Song, or *κορώνισμα*.

3. *ἥμαιθον*,—"a half obolus ; with the people of Cyzicus, a double obolus. Hesych. ; also in *Phœnix* of Colophon." Jacobitz and Seiler's *Lexicon*, omitted in Liddell and Scott.

4. Give something of those things which. *τῶν* for *ὧν*, and in gen. by attraction.

17. *τῶν γεω*. Something wrong.

20. *δοῦν*, Naeke, from *δ' οὖν μεταδοῦν*, in *Theognis*, 104.

II. 7. *μυθιήτης*, Lobeck, for *οὐ μὴ θνητῆς* or *οὐ μυθητηγῆς*. Lob. takes it in the sense of an orator or leader of the people.

8. "*ἀμιθ*. intellige *λαόν* ex *progresso λεωλογεῖν* ;" Schneidewin.

12. "*Ninus urbs intelligenda, non rex* ;" Schneidewin. Perhaps, however, the clause *ὅκου* N. is in apposition with *ῥῆσις*. He left behind him the proverbial saying,—“where *Ninus* now is.” The comma could then be placed after *ἐστί*. To *καὶ* might be given the signification of *as*—a force which it has both in ancient and modern Greek.

15. *ἀλλὰ*, Meineke, for *ἄλλα*.

## HERODES, p. 67.

II. 3. *οὐκεκ=ὁ ἐπέκεινα*.

## ALCMAN, p. 68.

II. The story supposed to be alluded to here is, that the male of the halcyon, when it grows old and weak, is carried along on the wings of the females.

1. *ἱμερόφωνοι* has been proposed for *ἱερόφωνοι*, but the latter is more appropriate ; and *ἱερός* sometimes has the *ι* long, as in *Bion*, *Id.* i. 22, 29, 73 ; *Rhianus* in *Pal. Anth.* xii. 142, &c. Perhaps it should be *ἱαρόφωνοι*.

3. *ἄνθος*, perhaps *ἀρθείς*.

III. This fragment has been greatly praised by critics,

such as Mure in his *Hist. of Greek Lit.*; and Ruskin in his *Modern Painters*. The idea of hills, &c., sleeping, must be very readily suggested in Greece; for the poets, both ancient and modern, often have the figure. *Leon. Tar.* 3; *Theocr. Id.* ii. 38; *Dionys. Hymn*, p. 97 of this Selection; *Call. in Apoll.* 18; *Panagiotis Soutsos in Kind's Neu-Griechische Anthologie*, p. 102; *Rangaves, ib.* p. 108. *Comp. Wordsworth's sonnet composed on Westminster Bridge.*

IV. πολύφανος=πολύφωνος. Bergk proposes πολύφοινος=πολύθoinος.

#### ALCÆUS, p. 69.

I. 1. παῖσα=πάσα. "Ἀρη—" in *Martis honorem*,"—Schneidewin.

2. κατᾶν=κατὰ τᾶν=καθ' ὧν. Ib. κατίπερθεν=καθύπερθεν.

3. πασσάλοις is the acc. plur. governed by κρύπτουσιν=κρύπτουσιν.

6. σπαθί is, in Neo-Hellenic, the common word for a sword.

7. ὑπὰ. I have followed the law laid down by grammarians, that no Æolic word had the aspirate. Ahrens thinks that there were exceptions, and arranges these exceptions under a law. I have also placed the tenuis, instead of the aspirate, in words compounded or elided, though the law stated by the grammarians does not oblige me to do so, and I may be wrong in it. Modern Greek agrees with Æolic in rejecting the aspirate in pronunciation, yet it has such words as ἀφήσας,—“having left,”—and it still retains the aspirate in writing.

II. This description of a storm was meant for an allegorical description of the troubles of the Mitylenæan state.

1. ἀσυνέτην is the infin. of ἀσυνέτημι. Ahrens translates the passage,—“(Vides) etiam ventorum seditionem insanire.”

3. ὄν=ἀνά; and so in fr. v., ὀμμένομεν for ἀναμένομεν.

6. περ=περί.

9. χόλαισι=χαλῶσι.

10. “Nova unda priorem deinceps sequitur.” Ahrens.

III. πεπ=πεπάγασιν.

IV. Βύκχι, voc. of Βύκχis=Βάκχος. ἐπιτρέπην and μεθύσθην, infinitives for ἐπιτρέπειν and μεθυσθῆναι.

V. 1. δάκτ. ἄμ. Mr W. R. Hamilton, in Mure's Hist. of Gr. Lit. vol. iii. p. 268, suggests that this passage means,—"The finger will serve for daylight." This, however, cannot be the idea, for both Alcæus and the writer of the epigram in Anth. Pal. xii, 50, where the words δάκτυλος ἁώς occur, wish to begin drinking, not in the dusk but in the daytime. The usual interpretation, "a day soon passes away"—literally, "is only a finger's breadth"—makes good enough sense. For the application of measures of length to time, comp. Matth. vi. 27, and Mimnermus, fr. 2., both quoted by Jacobs on the epigram of Asclepiades.

2. In the ποίκιλαις of this verse, and in the κόιλαι of fr. i., one of the divided syllables must be lengthened. I should be inclined to make the second syllable long; the foot here being the usual double iambus; and in the other case the antispast. Editors have different kinds of phonographical contrivances in such cases; the attempts being made on the first syllable. Perhaps here the right reading is ποίει κάλαις,—“then make them beautiful,” or, written phonographically, πόει.

### SAPPHO, p. 71.

I. 3. ἀνίαισι is the reading of codd., which Blomfield changed into ὄν., its Æolic form.

6. αὔδωσ, gen. of αὐδῶ=αὐδή. Comp. ἡχή and ἡχώ, Ψάπφα and Ψαπφώ, and even ἐέλδωρ and ἐέλδῶ, as Schneidewin has amended the passage in Ibycus, fr. 16, Bergk. Ib. πήλυι=τηλόσε. Bergk gave it for πόλυ or πόλλυ.

7. λίποισα, Aldus, for λιποῦσα.

8. ἦνθε, Blomf., for ἦλθε.

9. ὑπαδ. Blomfield resolves all double consonants, and so writes this word ὑποσδεύκασα.

10. περί has to be taken in the sense of ὑπέρ; so, περροχος=ὑπέρροχος, fr. 93.

11. δίνεντες, pres. part. of δίνημι=δινέω, proposed by Ahrens in his De Dial. Æol. In the supplement to his De Dial. Doric., he would now read δίννοντες, which is not so good. Here it may be mentioned once for all, that verbs in αω end in αιμι in Æolic, and have their present participle in αις; verbs in εω end in ημι, and have their present participle in εις; and verbs in οω end in ωμι (sometimes in οιμι), and have the present participle in οις; as γελάω, γέλαιμι, γέλαις; φωνέω, φώνημι, φώνεις; ἐλευθερώω, ἐλευθέρωμι, ἐλευθέροις.

10. 11. 12. This passage is corrupt, and the emendations of it are innumerable.

18. 19. These lines have been amended in various ways. I have adopted in the text an emendation proposed by Ahrens,—’σάλην is for ἀσάλην, the inf. of ἀσάλημι—to be careless of, to disregard,—and Ahrens compares the construction here with ὑβρίζειν εἰς τινα. The codd. vary in their readings, but the best nearly agree in δ’ ἡῦτε πειθωμαι (some have και or βαι instead of μαι) σαγηνεσσαν, from which I should be inclined to read,—

τίνα δηῦτε πείθω ;  
παῖσα γ’ αἶνει σὰν φιλότατα. τίς σ’ ὧ.—

“Whom then am I to persuade ? for every one of the young maidens speaks highly of your friendship.” Of course the object of Sappho’s affection will then be a woman—a circumstance which the whole tenor of Sappho’s poetry, as well as other parts of this ode would lead us to infer. Bergk thinks that a woman is meant. I find no trace in Sappho of an affection for men ; there being some doubtful passages in which παῖς occurs, but whenever there is an adj. affixed to the παῖς, it is fem. ; and therefore it is likely to be the same in the other cases. She seems to me to have got up her establishment of young ladies in order to rival the male sex in their lawful or Dorian pederastianism. Indeed, Sappho probably played a part similar to Tennyson’s Princess, only that she remained constant to her purpose, though her scholars did not.

20. Ψάπφα or Ψάπφω was the Lesbian and proper name of the poetess. Ib. ἀδ. is the 3d pers. sing. pres. indicat. act. The insertion of the η is still retained in the language of the common people of Greece, who say, for instance, ἐπάτηε for ἐπάτει.

24. ἐθέλοις, codd. ; ἐθέλοισαν, Blomfield ; ἐθέλοισα, Bergk.

II. 5. Old editions read γέλαῖς, which Greek grammars (even Jelf) give as an infinitive. But Neue has conclusively shewn that there is no such form of the infinitive, the passage on which the belief was founded being corrupt and easily amended. See Ahr. de Dial. Æol. p. 143, note.

7. βροχέως, Æol., for βραχέως.

8. εἰκει=ἴκω=ἦκω.

9. καμ=κατά, so in 13, κακχ, for καταχ., or in Alcæus, καδ δέ, for κατὰ δέ.

13. ἴδρως was fem. in Æolic. See Cramer. Anecd. i. 208, 13, quoted by Bergk, whom I follow in this reading.

III. 2. πεδέχεις, Æolic for μετέχεις ; πεδά being Æolic for μετά ; βρόδων, Æolic for ρόδων.

IV. Compare Catullus lxii., the most beautiful of all his poems, probably a translation from Sappho ; also lxi., and the very fine Epithalamion of Spenser.

1. ἴψοι=ἰψοῖ. The first two lines, omitting the Ὑμῆναιον, make a hexameter.

6. ὕσδω=ὄζω.

#### ERINNA, p. 73.

II. 3. Perhaps τὰδε τοῖ,—“they who see, will announce.”

#### STESICHORUS, p. 74.

I. 3. ἀφίκοιθ', Blomfield.

#### ANACREON, p. 75.

I. Boeckh brings this forward as an example of the Lydian style.

VI. 2. μεθύσον is fut. part. of μεθύσκω,—“The cup that is to intoxicate and stupify me tells me what I must become.” In the text the accent is placed as in Miller, but it should be as it is given here. Miller evidently regards it as the adjective. I have taken these lines from Hippolytus, but doubt their genuineness. Perhaps there is an allusion to the idea of a future state propounded by Musæus. See Plato, Polit. ii. p. 363.

IX. I have followed Gaisford in the arrangement of these lines ; Hephaestion, p. 261 ; the remarks of Hephaestion himself on the metre in p. 33. Bergk and Schneidewin put two of his lines into one. If that arrangement were adopted, I should follow Bergk in introducing a σ' before ἀμφί in v. 8.

X. 2. περιφ. See Plutarch, Life of Pericles, ch. 27.

3. καλ. is an apposition with βερβέριον. In the days of Anacreon it was the poor people who tight-laced themselves and assumed the waspish form. See Bergk, in his Anacreon, p. 115.

#### SIMONIDES, p. 79.

I. 3. πρὸ γόνων. Ilgen conjectured πρὸ γόων ; and in 4, οἶκτος, Hermann, for οἶτος.

6. Comp. Soph. Ajax, 714; and on the connexion between ἀμαυρόω and μαραίνω, see Donaldson's Cratylus, first ed. p. 293. The sentiment is common in Neo-Hellenic poets.

7. Commonly a period is placed at ἀγαθῶν. Bergk altered the punctuation and inserted δ' after ἀνδρῶν.

II. These lines refer to the following riddle of Cleobulus:—

Χαλκὴ παρθένος εἰμί, Μίδου δ' ἐπὶ σήματι κείμε·  
ἔστ' ἂν ὕδωρ τε ῥέη καὶ δένδρεα μακρὰ τεθήλη,  
ἡέλιός τ' ἀνίων λάμπη λαμπρά τε σελήνη,  
καὶ ποταμοὶ γε ῥέωσιν, ἀνακλύζη δὲ θάλασσα,  
αὐτοῦ τῇδε μένουσα πολυκλαύτῳ ἐπὶ τύμβῳ  
ἀγγελέω παριούσι, Μίδας ὅτι τῇδε τέθαιπται.

III. See Plato, Protag. 339. In this poem, as well as in most of the fragments, the dialect of the MSS. is changed by the editors. The text contains the MSS. readings; the following being the changes in this piece:—6. ἐσλόν. 9. ἀμάχανος. 10. πράξαις. 16. ὀνασίπολιν. 17. μωμάσομαι. 19. ἀλιθίων. 26. ὕμιν.

19. A period is generally placed at γενέθλα, and ἀπείρων is by enallage applied to it. For somewhat similar cases, see Pind. Olymp. xi. 6; Pyth. vi. 5; also Jelf, 440. I have removed the period; but perhaps instead of τοι should be written μοι, though this is not absolutely necessary. The sense is,—The births of the countless follies (or fools) that are in this world are all good to me, provided no baseness be mixed with them. The sentiment is nearly the same as in vv. 26, 27. ἡλίθιος is what misses or wanders from the mark; then what is not aimed at a mark (comp. Æschyl. Agam. 351); pointless, objectless, aimless; a thing that has no aim, *i. e.*, absurd; a man that has no aim, *i. e.*, a fool.

21. τὸ μὴ γ. δ.—that which cannot take place. The πανάμωμον ἄνδρα, also governed by the διζήμενος,—is the impossibility.

IV. 3. The commencement of this line is evidently corrupt. Schneidewin conjectured ἀγνὰν δὲ μὴν θεὰν.

VII. This fragment refers to Danae who was sent in a chest over the sea.

1. It is worthy of notice that the word which Lucian uses, in describing the flood of Deucalion, for the vessel in which that hero sailed on the water, is λάρναξ. The word



seems to be equivalent to the *ark* of Genesis, from which book Lucian in all probability borrowed his description. Luc. de Dea Syria. 12.

6. Commonly this passage is found thus,—οὐ δ' αὐταῖς ἐγαλαθηνῶδεῖ θεικνωώσσεις. Athenæus gives it, σὺ δ' αὖτε εἰς γαλαθηνῶ δ' ἥτορι κνώσσεις, which I have followed, only separating the letters differently, and adopting a hint from the common text at ἥτορι. Instead of ἐθείς, τεθείς or ταθείς may be given. I would not change λάθην into λάθαν, the diversity having rather a pleasant effect. The sense is,—“And thou my child, again sent into forgetfulness by my song, sleepest.” The γα has its proper force here,—into forgetfulness at least; perhaps into pleasant dreams. The emendations have been numerous; and among them may be noticed Professor Wilson's (Christopher North) γαληναίῳ for γαλαθηνῶ. This would be the only place in which the dative of ἥτορ occurs, and there is no gen. of it at all.

8. ταθείς, Schneidewin, for τάνδ' εἰς or τάδε εἰς. I am inclined with a few former editors to omit it altogether.

10. βαθ. Perseus was three or four years old when he went on this strange voyage; Schol. Apoll. Rh. iv. 1094, cited by Schneidewin in his edition of Simonides.

16. ὑπέχω οὐας is a compound verbal expression, and governs the gen. like any other verb of hearing. Comp. Soph. Œdip. Col. 223, 584; and see also, v. 277. See Jelf, 360.

22. δίκαν. Mehlhorn, for δίκας with the sense,—“for the sake of my child.”

IX. 2. Schneidewin changed ἄπρακτοι into ἄρηκτοι, in accordance with a hint of Boeckh's, who suggested (Not. Crit. in Pind. Isth. vii. 7) that ἄρηκτον might mean *inutile*, and ἄπρακτον, *quod perfici non potest*, just as πονῆσαι signified *to labour*, i. e., to be sorely distressed, and πονᾶσαι, *to perform a thing by labour*. Ahrens has justly rejected the distinction between πονῆσαι and πονᾶσαι (De Dial. Doric. p. 148) as too fine; and in the case of ἄπρακτος, the usage of the word is most distinctly against Boeckh. In Pindar, ἄρηκτος occurs only once, and in the sense of *useless*; in Simonides of Amorgos, fr. 1, v. 7, it means, *what cannot be accomplished*; in fr. 7, v. 20, it means, *unmanageable*. In Theognis, 461, 1031, it has also the sense of, *what cannot be accomplished*. ἄπρακτος, on the other hand, signifies *useless*, in Simonides of Ceos. fr. 8; and here the sense is plainly, *unmanageable*. These instances shew that the distinction is not only too fine but unsound.

XII. 4. μν, Bergk, Hermann, and Meineke, changed into



μήν. μιν, however, is used for the neut. as well as masculine and fem., and is quite good here.

XIII. On the Spartans who fell at Thermopylæ.

XIV. On the same.

XV. 1. The ὥραι is the Dionysiac season ; or the period at which the Dionysiac festival alluded to was held. This use of ὥραι occurs sometimes in Pindar ; Olymp. iv. 1 ; Isth. ii. 23.

6. The cod. has ἔθηκαν· κείνους, which Bergk changed into θῆκαν· Κικυννεύς. I have changed the θῆκαν into ἔθεν for ἔθεσαν, just as in ep. 133 and 135, Simonides has ἀνέθεν for ἀνέθεσαν. Perhaps ἔθεντο, κείνους may be the correct reading.

This epigram is rather difficult in some points. Schneidewin and Bergk have a comma at ἔθειραν, and a colon at θῆκαν. Schneidewin takes the meaning to be, that though the Acamantid tribe had often rejoiced at the Dionysiac festivals, yet it was only now that for the first time their dancers (so he translated ἀοιδοί· Choreutæ Bacchici) were successful in the contests ; and he thinks that Simonides is very happy in the delicate way in which he alludes to the previous unsuccessfulness of the Acamantid tribe. Such a meaning seems to me altogether forced. I have, therefore, made the first four lines a general introduction in which the liberality of the Acamantid tribe is praised. χορ. φ. Ἀκαμ., perhaps it might be better to take as choruses appointed at the expense of the tribe which contended with each other ; and ἀοιδῶν as poets. We should thus have the statement here, that there were contests of choregies among some of the tribes separately, as well as the contests between the different tribes. As we know so little of these matters, I see nothing to hinder the supposition, and perhaps in the inscription on the monument of Lysicrates (called also the Lantern of Demosthenes), of which there is a drawing in Dr Smith's Dictionary of Gr. and Rom. Geogr. p. 291, we have the supposition confirmed. This, as it is now generally read, goes thus,—Λυσικρατῆς Λυσιθείδου Κικυννεύς ἐχορηγεῖ Ἀκαμαντὶς παιδῶν εἰκα, which is translated,—“Lysicrates of Cicynna, son of Lysitheides, led the chorus, when the boys of the tribe of Acamas conquered.” In the first part of M. le Roy's “Les Ruines des plus beaux Monuments de la Grece,” the inscription is given nearly as above, with a translation in which Lysitheides, instead of his son, is made to belong to the deme Cicynna. In the second part of the same work (Plate xxv), there is a

drawing of the monument, which I take to be as near an imitation of the original as the artist could make it, and there the reading *suggested* is ἐν χορήγαις, though the letters are partly indistinct—the effects of fire, as I learn from Vamvas. The translation then would be,—“Lysicrates, in the choregies of the sons of Acamas, conquered,”—exactly similar to this passage. At the same time I know there are serious objections to this view. Stuart again and again accuses Le Roy of inaccuracy. The gen. παίδων joined with νικῶ, which suggested to me the new translation, is common in the agonistic inscriptions given in the first volume of Boeckh, the more easily explained dative occurring only in a few; and the inscription, as commonly given, agrees in form with many other inscriptions of a similar nature. Besides, there seems to be no mention of a doubt about its correctness, though Stuart in one place has ἐχορήγη, and in another, ἐχορήγει. The value of the emendation which I propose, does not depend upon the correctness of this guess. The monument also gives support to Bergk's conjecture of Κικιννεύς. There is an interesting monograph referred to above on this Lysicratean monument by N. Vamvas, Professor in the Othonian University of Athens.

XVI. This is an extempore effusion, on snow being mixed with the wine of others, and not with the poet's.

1. Codd. have τήν, which perhaps should be retained. It refers to the snow.

2. Walckenaer changed this ὦκός into ὀξύς—a change which appears to me similar to Bentley's emendation of *secret* into *sacred* in *Parad. Lost*, i. ; on which see De Quincey's *Autobiogr.* vol. i. p. 80. No doubt ὀξύς appears more appropriate at the first blush than ὦκός, but ὦκός may have been more appropriate to the particular snow-storm referred to. Besides, as a general epithet, ὦκός is true of Boreas; see *Tyrtæus*, viii. v. 4. ὦκός may also have had the meaning of sharp, for, though there are no clear instances of such a usage of it, the ideas of swiftness and sharpness are so nearly related to each other, that the word signifying the one generally comes to signify the other. So ὀξύς in Greek: and ταχύς I find in the grammarians occasionally instead of ὀξύς, for the acute accent. We have a similar instance in our own language. The Scotch word *snell* signifies keen, piercing; but the German form of the same word, *schnell*, means *quick*. The Scotch word *snell* is applied to winter by Captain Charles Gray (*Wood's Songs of Scotland*, vol. ii. p. 111), whose verses have often been very foolishly substituted, in the Wood edition, for our genuine national songs.

3. ἐθάφθη, Porson, for ἐκάμφθη. Perhaps ἐκάρφθη.

XVII. For an explanation of this enigmatic epigram, see Athen. x. 456.

XVIII. XIX. These two epigrams are placed among the dubious remains of Simonides, and are omitted by Schneidewin.

# PINDAR, p. 85.

6. Most MSS. have ὀπί. One has ὅπι, and by another hand is added to this, as if it were a gloss, ὅπως, καθώς. Boeckh proposed ὅπιν.

15. π.—“things done justly and contrary to justice.”

32. “The day, the child of the sun.”

43. Thero was descended from Thersander; hence the reference to him.

56. εῖ suggested by Boeckh for εἰ. Donaldson seems to have made the same conjecture, and adopts it into his text.

68. Pythagorean doctrine developed in the Phædrus of Plato.

71. νάσος, acc. plur.

87. γαρ., dual for plur., the allusion to Bacchylides and Simonides being far-fetched.

# TIMOCREON, p. 89.

I. 6. I have adopted Ahrens's conjecture of σκυβ. for ἀργυρίοισι σκυβαλικοῖσι. σκυβαλίσκιοισι is from σκυβαλίσκιον, a diminutive from σκύβαλον. These diminutives have a sarcastic force, in which way they are used frequently by Hipponax. Diminutives also occur frequently in Epictetus and M. Antoninus, such as δοξάριον, ψυχάριον, evidently with a sarcastic force. In modern Greek, these diminutives have become very common with the same meaning as the words from which they are formed, as παιδίον (παιδί) and παιδάριον (παιδάρι) for παῖς, ὀμμάτιον (ὀμμάτι, μάτι) for ὄμμα, an eye.

ἀργυρίοις is the dat. of the adj. ἀργύριος, a Doric and also an Æolic form.

# III. A scolion.

## CORINNA, p. 90.

μέμφομη=μέμφομαι κή=καί. φοῦσ'=φῦσα.

## PRAXILLA, p. 90.

I. From a hymn. Adonis speaks. There was a proverb applied to fools,—'Ηλιθιώτερος τοῦ Πραξιλλῆς Ἀδώνιδος.

II. A scolion.

## BACCHYLIDES, p. 90.

I. καλῶν, as Schneidewin remarks, refers to the glory gained in the games. This sense it has frequently in Pindar.

III. αἰθεσθαι, Schneidewin, for ἔθεσθε; unnecessarily, as it was not uncommon to address princes in the middle of an ode. See Simonides of Ceos, fr. 8, v. 18, where that poet addresses the Scopads.

## ARION, p. 93.

I do not think this hymn the production of Arion, but of a much later poet. See Müller's Hist. of Gr. Lit. p. 205, note. A beautiful rifacimento of the story of Arion is given in Novalis's Henry of Ofterdingen.

15. I have written φορεῦντες for χορεύοντες. Reiske wrote ὀχεύοντες, Brunck ὀχέοντες, Bergk ὀχεῦντες.

## ARIPHRON, p. 93.

10. χ. ε. And all things bloom like the spring of the Graces.

## ARISTOTLE, p. 94.

I. 8. μαλακ. Jacobs translates this word, *soft-eyed*. Perhaps the right reading is μαλακευνήτοιο,—*soft-couched sleep*. Various emendations have been proposed.

## II. Attributed by some to Æschylus.

MELINNO, p. 95.

3. *ναίης*. Ahrens rejects this form of the second person sing., but there seems to be no good reason for doing so.

6. I have changed the common reading *βασιλῆον* into text, according to the statements of grammarians, though in opposition to Ahrens ; but even Ahrens allows that later Æolic omitted the subscript iota ; De Dial. Æol. p. 100.

9. *σδεύλα*=*ζεύγη*.

19. "Like that of Demeter."

MESOMEDES, p. 96.

I. 12. Synesius and Suidas read *κρατεῖς* ; and perhaps this is the correct reading ; *κρατοῦσα* in the 14 v. would then be changed into *μετροῦσα*.

13. After *κάτω* the MSS. have *ῥφρυν*, which must be excluded both for sense and metre.

19. *σέ* is supplied by Mehlhorn.

21. The reading of the MSS. here is *Νεμέσεως ἀφαιρείς καὶ Ταρτάρου*, which I have altered into text.

DIONYSIUS, p. 97.

13. I have preferred the reading of one cod. *πολυδερκέα* to the common one *πολυκερδέα*. The idea seems to be, that he rolls round a fountain of light to many eyes. For such a use of *πολυδερκέα*, see note on Alexander Ætolus.

17. Mehlhorn proposes *ἀνακτι* ; but *σοί* may either have arisen from carelessness of grammatical forms, or it may be joined with *αἰίδων*, as Elmsley and Hermann have taken it. Perhaps the right reading is *ἀν' ἄκρα*. The idea of climbing is frequently applied to the sun, and consequently may be applied to stars ; though, as the stars were really regarded as a heavenly chorus, moving up and down was quite natural to them. "Phœbus' fiery car In hast was climbing up the easterne hill ;"—Spenser's Faery Queen, I. Canto 2, v. 1 ; and hence the *πρώοντες ἄκροι ὑψηλῶν ὀρέων* were favourites with Apollo ; Hom. Hymn to the Delian Apollo, 144, 145.

22. *ῶριον*, nocturnum. Meineke.

## ANACREONTICS, p. 98.

II. 10. I have adopted the reading in Gellius, in preference to the common one,—

Τί Πλειάδων μέλει μοι ;  
τί γὰρ καλοῦ Βοώτεω ;

III. Attributed in the Planudean Anth. to Julian of Egypt. Comp. Smith's Life Drama, p. 186, where Walter says of Violet,—

“ In cup of sin  
I did dissolve thee, thou most precious pearl,  
Then drank thee up.”

IV. Contrast Shelley's “The mountains mingle with the rivers” with this frigid affair.

VI. 3. ἔπεστι παντί, Stephanus, and so later editors. Perhaps παντί is correct. I have retained the reading of cod., but placed a period at πάντη instead of at ἄωτον, as is usually done.

4. λαχών, cod. ; λαχόντ', Steph. μέν of course is to be supplied here—a not unusual omission ; and the idea seems to be,—uniting an ardent pursuit of wisdom with skill in music, I will, &c.

10. ἀνέμω, Bergk.

10. In cod. ἦχθῃ with ἦχη above it ; the latter of which I have adopted and changed into the text. .

14. λαλέων, cod. ; λαλέω δ', vulgo. The usual point is a period at τρίπους τε. I have retained the reading of the cod., altered the pointing, and make λαλέων agree with μοῦσα. See, for such cases, Jelf, 379.

16. ἔστι κούρα, Steph. ; cod. ἐστ' ακουσσ ; and in margin εἶτ' ἀκούσας, which I have changed into text. ἔρως is the substantive to σαόφρων.

17. ἐκπέφευγε and ἄμειψε, Steph. The reading of cod. in text ; but marks of quotation and pointing my own.

19. Instead of ἐπ' ἦχεϊ of cod. perhaps ἔτ' ἦχεϊ should be read.

36. Sentence ungrammatical. “Homines docti φύγωμεν,” which is the sense. I suppose the writer of this as the writers of most of the Anacreontics, not to be very careful of grammar or metre. I have accordingly retained λαλέων in v. 14, and φυνόντες in v. 36 ; and also have retained in the preceding Anacreontic, v. 11, ἐθέλονται and μοί, instead of the emendations commonly adopted, ἐθέλοντα and μέ. I believe these writers would make the οι of μοι short. In-



deed, the examples adduced by Casaubon and Salmasius, shew that *oi* was sometimes short; Bentley, I think, failing to do away with their force. See note by Bentley on Callim. in Jovem, v. 87, in Blomfield's Callimachus. Several additions could be made to the list.

### PRATINAS, p. 103.

I have followed Bergk in the restoration of these dithyrambic fragments.

13. *Φρυνάιον*. I have retained here the common reading, thinking that *φρυν.* might perhaps mean a peculiar grace, which Phrynus had introduced into his music. From all that I can ascertain, I see no reason to prevent us believing Pratinas to have lived till the time of Phrynus. Bergk has *Φρύγ' αἰδοῦ ποικίλου προαχέοντα*.

### HOMERIC, p. 100.

I. 10. Perhaps *ᾠμόδαμόν θ' ὅς* should be written *ᾠμοδάμανθς* in one word; the name Omodamanthus being similar in formation to Rhadamanthus, who, according to Paus. viii. 53, 2, was a son of Hephaestus. The nominative would then be instead of the vocat.; Jelf, 479, 1. *πόριζε* also would be read instead of text.

11. Some have *πειθε πυραιοθουσιν*, one *σεῖλαι πυραιοθουσιν*. Various conjectures. The reading in text suggested by Ilgen's conjecture *περθέμεν*, inf. for imperative. *πῦρ* is regarded as an interpolation of some idle hand.

II. 3. *αὐταί*. See note on Call. Hymn to Apoll. 6.

6. I have adopted the emendation of Boissonade. In MSS. the line stands, *κυρκαίη δ' αἰεὶ κατὰ δόρπον ἔρποι* (*ἔρπειο*, one cod.) *μάζα*.

12. This line is incorrigibly corrupt. Boissonade omitted it, with evident advantage to the sense.

### SCOLIA, p. 108.

SOLON.—This is generally attributed to Solon; but probably it merely contains a sentiment uttered by Solon. For this and the next three scolia, see Müller, History of Greek Literature, p. 189.

SIMONIDES.—By some attributed to Epicharmus.



CALLISTRATUS.—Perhaps the order of the verses should be, 2. 1. 4. 3. Hermann pointed out the metre.

ANONYMOUS.—Most of these scolia are given by Athenæus ; and as they are there arranged on a principle which Mure has pointed out, they should be read in the order of Athenæus. In this selection the sequence of the scolia could not be shewn, as several of them had to be omitted.

1. Leipsydrium is the name of a place, ὑπὸ τὴν Πάρνηθον, at which there was a fight. See Herodot. v. 62.

7. Would that it were possible dividing the breast and looking into mind to see what sort each one is.

8. The meaning of this scolion I take to be,—that one should consider well before engaging on a long business ; because, when he comes to the actual performance of the work, he will have quite enough to do with the business pressing on him.

12. The various transformations which the fancy of lovers would lead them to, are worth looking at. Comp. Plato, Epigr. 1 ; Anacreontic 22 (20) ; Suliote song in Leake's Researches, vol. i., which I have seen attributed to Christopoulos ; Shakspeare, Romeo and Juliet, Act ii. sc. ii. ; Coleridge, Lines on an Autumnal Evening ; Tennyson, song in the Miller's Daughter, p. 89 of Poems ; song of Burns, "O were my love yon lilac fair ;" and Scottish ballad in Buchan, given also in Hogg's and Motherwell's edition of Burns, in a note on the above song of his. Many others might be added to these.

#### POPULAR SONGS, p. 114.

III. Song of Elean women to Dionysius the bull-footed. \* Ἀλιον, Elean, as in Pindar.

IV. An Ithyphallic song.

V. A song sung by the Phallus-bearers.

VI. A song of the Laconians in dancing.

VII. See Athen., xiv., p. 629.

VIII. A game of girls. χέλει is a mere sound from χελώνη. Pollux, ix. 125.

IX. Game of Spartans. See Plut. Lycurg., c. 21.

## X. Song of Sicilian shepherds.

XI. Attributed sometimes to Alcæus. Sung by women working with the millstone.

XIV. Sung by Rhodian boys. There is no reason to expect that the quantities would be strictly attended to in such a poem; and, accordingly, with Ahrens, I admit what is seldom or never found elsewhere.

The *as* of *καλάς* and *ῶρας* is short, as in Doric. *κ'* is a contraction for *καί*, as in *Odyss.*, γ. 255, the scolion of Calistratus, and in Neo-Hellenic poetry.

Comp. Chelidonisma of modern Greeks: the *κορώνισμα* in Phoenix of Colophon, and the *Eiresione* in p. 107.

11. *τόν* inserted by Hermann. Ahrens inserts *δή*.

13. Perhaps *ἀμίν* for *εἰ μὲν*, and then a mark of interrogation would be placed after *δώσεις*. If taken as in text, *καλῶς ἔξει* is to be understood. See Francke. *Hom. Carm. Minor.* p. 199, where references are given.

17. *ἂν δὴ* perhaps should be *ἀλλ' εἰ*; *ΑΝΔ* being easily taken for *ΑΔΔ*. *ἀλλά* was frequently changed into *ἀνά* in this way; Boeckh, *Not. Crit. in Olymp.* xiii. 109. The *καί* of this line has been inserted by Dindorf. Perhaps the correct reading is

*ἀλλ' εἰ φέρησθά τι, μέγ' ἄδύ τι φέροις.*

As for the *τί* being long, see *Popular Song*, 8. vv. 1. 3.

19. *γέροντες* I take here, and in the previous song, to be old men who are beggars, and the import of this last verse to be identical with a song sung by Scottish boys on the evening before New Year's Day:—

Rise up goodwife and shak' your feathers,  
Dinna think that we are beggars;  
We're but bairns come to play,  
Rise up and gie's our hogmanay.

There is an English version of this song at the end of Mary Howitt's *Pictorial Calendar of the Seasons*; but the lines are different.

XV. Ithyphallic in honour of Demetrius Poliorcetes; *Ol.* cxviii. 2.

9. Perhaps *σεμνόν τι φαίνεθ'* is the right reading, as Mehlhorn proposes.

11. For this use of *ῶσπερ* here, comp. *Simonid.* *Amorg.* fr. 6, v. 37, and *Soph. Electr.* 532.

19. The Athenians would probably pronounce *λίθινον* and the *ἀλήθινον* of *ἀλήθινον* in the same way; and would

thus make a hit. The pronunciation which Dionysius of Halicarnassus gives in his book, *περὶ συνθέσεως ὀνομάτων*, I take to be the rhetorical pronunciation, and not that of the people; just as, now-a-days, some elocutionists, and those trained by them, pronounce *nature*, *creature*, in a way quite different from the common mode. See Prof. Blackie on the Pronunciation of Greek, pp. 24, 30, and the evidence in Liscov.

25. Αἰτωλόν is in apposition to σφίγγα, viz., "the Ætolian, who, like the ancient sphinx, sits on a rock and bears off."

#### CLEANTHES, p. 121.

He was leader of the Stoics after Zeno, and flourished 263 B.C. An excellent translation of this hymn is given in Newman's *Soul*, fourth edition, p. 73.

4. See Acts xvii. 28.

13. The codd. have here, *μεγάλων μικροῖσι*; and perhaps this is correct: "Mixing with the small lights of the great beings, viz., the stars." The awkwardness of the expression might be allowed in a philosophical poem. As it stands in the text, the larger lights are the sun and moon; the smaller, the stars.

30. "Hastening things exactly the opposite to take place." Sturz quotes several instances of this use of *σπεύδω*. Merzdorf points differently, and makes the infinitive to depend upon *ὀρμῶσι*.

#### CALLIMACHUS, p. 122.

6. αὐτοί is generally taken here in the meaning of *αὐτόματοι*.

8. *ἐς* has to be supplied to *μολπήν*.

12. I have chosen *κύθαριν*, the reading of the MSS., in preference to *κίθαριν*, because it is likely that Callimachus would prefer old, or old looking forms of words.

13. *ἔχειν* is inf. for imperative.

14. Blomfield proposed *τελέσειν*, to make it correspond with the other futures; but *τελέειν* itself is an Ionic future. Jelf, 203, 1.

16. *τείχος* is nom. and *μέλλει* is to be supplied; Blomf. Perhaps the line should be changed into *πόλιν οὐ κερέεσθαι*, or *πόλιν οὔτε κερείσθαι*.

36. Blomf. translates: "Not so much as a little down has ever grown upon his cheeks."

47. ζευγίτιδας, Blomf., who brings forward similar words, such as χωρίτις, ἀσπιδίτης, ὀπλίτης, ὀρίτης, ποιμνίτης.

50. ἐπιμηλάδες, codd., which has been variously amended. Blomf. writes ἐπι μηκάδες, making ἐπι part of the verb δέουιντο, and quoting instances of the preposition thus placed after the verb.

52. ὄϊες, some codd. Perhaps this should be retained. We have συνεχές as a dactyl in 59.

65. This sentence, as it stands, must be translated : "And Phœbus, as a crow (in the shape of a crow), guided the people." I can find no authority for this story. Bentley proposed οἰκιστῆρι, which is liable to serious objections.

70. I have adopted the pointing of Blomfield in this passage. The sense is, "I will call him Carneios ; for this is the custom of my country—this is the name that Sparta gives him ; Sparta is," &c.

103. I have placed the colon after εὐθύ, instead of after βέλως, as is usually done, and suppose the next clause also to be part of the people's cry. Perhaps the last clause should likewise be included in the cry, when αἶδῃ (which Bentley takes as second person singular pres. ind. pass. celebraris, comp. Hymn in Del. v. 275), would have to be changed into αἶδε, and τὸ δ' into τόδ'. The following verses would then refer to this advice of the people. Comp. Homeric Hymn to the Pythian Apollo, v. 359, (517.)

105. οὐχ, ὅσα, Dawes, for οὐδ' ὅσα. Perhaps it should be οὐ τόσα. So in v. 36, probably οὐ τόσσον for οὐδ' ὅσσον.

109. For the μέλισσαι see Pind. Pyth. iv. 60 ; Porphyry De Antr. Nymph. as quoted in Blomfield, in loc., where the μέλισσαι are expressly called priestesses of Demeter.

#### CLEMENS ALEXANDRINUS, p. 129.

I. A translation of this hymn is appended to Dr Bennett's Congregational Lecture.

3. νηπίων, some codd.

4. Perhaps μαλακῶν instead of βασιλικῶν.

31. I have altered the common pointing here, which puts a period at ἀνεπάφωv, and translate, "Guide, O holy king, children safely along the footsteps of Christ." The third syllable of ἀνεπάφωv is to be regarded long, probably because the accent is there. Several instances of this force of the accent occur in the Anacreontics and later Greek poets.

II. 15. εἰ τῷ θ', two MSS. Perhaps ἐν ᾧ τόποι γῆ or γῆς, "while places of the earth."

22. I have altered the accent given to *παρασχε* (*πάρασχέ μοι*) according to the law which forbids the placing of the accent beyond the accented syllable of the preposition. I suspect, however, that this is an exception. See the accentual verses, p. 135, vv. 22, 30, where either *παρασχε* or *πάρασχέ* must be the reading.

SYNESIUS, p. 132.

These hymns are taken from the edition of Petavius. Paris, 1633.

I. I have changed *σμήρνη* of the edition of Petavius, into *σμήρνη* and *τάφος* into *τάφω*.

SYMEON, p. 130.

This hymn has been extracted from a Horologion of the Greek Church, published at Venice 1841; brought over by Professor Blackie for the library of the Edinburgh University. See a list of these books in Prof. Blackie's Lecture on the Living Language of the Greeks, and its utility to the classical scholar: Sutherland and Knox, 1853.

A note by the editor in the Horologion states, that this hymn was attributed to John of Damascus, in some of the earlier editions, and that it was placed among his works in the edition of them published in Paris, 1712, Vol. i. 691. He maintains that John of Damascus did not write in the measure of this hymn, and that the author is, without doubt, Symeon, who flourished about 1030, A.D., and was president of the monastery of St Mamas, in Constantinople. See Melet. Eccl. Hist. Book i. ch. 8, 3, which is in the Edinburgh University library.

The rhythm is accentual. The capitals are placed here, where they are found in the Horologion.

96. *οἰκτίρμον*, "O thou merciful one." This word is omitted in Jelf's list of words similar in spelling, but different in accent.

COSMAS.

Taken from Galland's *Bibliotheca Patrum*, Vol. xiii. *τῇ μεγάλῃ τρίτῃ*, "For the third great feast day."

3. *ὅπως επ. κ. τ. λ.* The Latin translation in Galland has here, "ut ne premiorum tempus emtionī impendentes." Perhaps the reading should be, *ἐπ' ἄθλων, μὴ μεθέντες*, "In order

that, not having let go the proper time for trading, on account of our prizes we may sing."

6. The order of the Greek here is strange, but the meaning plain. "To thy disciples, thou, the good one, didst say, Watch; for at the hour which ye know not, I the Lord will come."

Εἰρμός. This is merely a name given to a Greek hymn, and τροπάριον is a part. So οἶκος is a part of a large ode. These οἶκοι are generally made such as that the first commences with the first letter of the alphabet, and the second with the second; and sometimes they are so numerous as to go over all the letters. The ode from which this οἶκος is taken contains six of them, of which this is the third; hence it begins with γ.

#### NEO-HELLENIC LYRICS, p. 146.

I have thought it unnecessary to notice here the various Neo-Hellenic grammatical forms, as I have already given them in a Modern Greek Grammar, published by Adam and Charles Black, Edinburgh.

I. One of the oldest ballads.

2. πῆραν, they have taken; from ἐπαίρω, in Neo-H. παίρω, to take, to take away, from which comes also πάρων in v.

9. τὴν πόλιν is Constantinople; Sophia, a church in it.

3. σήμαντρον, a small bell used in churches; καμπάνα, a large bell used in steeples.

4. παππᾶς, a priest; the force of the καὶ is, that there was a priest to each bell. διάκος=διάκονος.

5. σιμὰ νὰ, as soon as. ἔβγουν from ἐκβαίνω. ἅγια, the holy things—sacraments. In the next clause, there is an allusion to the actual presence of Christ in the bread and wine.

10. ἀμολύνω=μολύνω.

11. Δέσποινα, the Virgin Mary.

12. σώπα, Doric form of σιώπα.

13. χρόνος, a year. In reading, it is sometimes necessary to contract two vowels into one, as in ancient Greek. Thus σοφιάν in second line is to be pronounced *sophyan*, two syllables. καί also, when the *ai* is elided, is pronounced *κι*.

II. Diakos, formerly a Klepht, took part in the war of Independence, and in April 1821, fell near Thermopylæ. See Perrævos's Ἀπομνημονεύματα, vol. i. p. 53, and Tricoupis's Greek Revolution, vol. i. p. 264.



1. *μαυρίλλα*, a black spot, a black cloud, from *μαῦρος*, black. *μαῦρος* is also used to signify a horse, whatever its colour, as in Ballad 9, p. 153. *πλακώνω* (*πλάξ*), to press down, to surprise, fall upon suddenly. *καλιακοῦδα*, a raven.

2. *Δεβ.* is John the *λεβέντης*; *λεβέντης* signifies a young man, tall, well-formed, and bold—a Klepht or Palikar. It seems also to have signified a volunteer in the Turkish marine.

5. *ἀγροικέω*, to hear, to know, to understand. *πολὺ τ. κ.*, he was greatly troubled.

6. *Ψηλὴν* for *ὑψηλὴν*. *σηκώνω*, to lift up, to raise. *τὸν πρῶτον* is the first of the Palikars, and next to the captain.

7. *μάσε*, collect. imper. from *μαζώνω*=*μάζω*=*ἀμάζω*, from *ἄμα*, to bring together; and I think the verb *μαζώνω*, and the adv. *μαζί* (or *μαζή*), are connected with the same word, and not with the Italian *amassare*, as Korais supposed.

8. *μπαρούτη*, powder. *βόλιον*, ball. *φούχτα*, a hand. *χούφτα* is another form of the word. *μὲ ταῖς φ.*, in handfuls, in large quantities.

9. *γλίσγωρα* (I suppose from *ὀλίγος* and *ῥα*), quickly.

10. *ταμπούρια*, piles of stones behind which the Greeks were wont to fight. An account of their mode of fighting is given in Cochrane's "Wanderings in Greece." *μετερίζιον*, an intrenchment.

11. *σπαθί*, a sword. *τουφέκια*, guns; *touphaiks*, in Byron.

12. *φθάνω*, in Neo-Hellenic, as in N. T., and in later Greek writers, has the signification of, to arrive at, to come.

15. *λόγγος*, a forest; hence Mesalonghi,—“in the midst of the forest.”

16. *φωτιά*, a fire; but used as we do the word *fire* in martial language,—“under the enemy’s fire.”

17. *νομάτους* for *ὀνομάτους*, individuals, persons. *ὀνόματα* is used in the same way in N. T., Acts, i. 15; Rev. iii. 4; xi. 13.

18. *κομμάτιον*, a fragment.

20. *μπουλ.*, higher officers among the Turks.

21. *σπάζω*, to fly in pieces.

24. *δρόμος*, way, a street.

26. *τσαμί*, a mosque; from which *ἀτζαμής*, one that does not go to mosque, an ignorant person.

28. *μονρτάται*, infidel dogs, term of reproach. *χάνω* (from *χαώω*, according to Scarlatos), to destroy, to lose; *χάνομαι*, to perish or be lost.

30. *μαχμ.*, a Turkish coin.

32. *ὅσον νά*, until.

34. *πουγγιόν*, a purse=500 piastres. *δίνω* or *δίδω*=*δίδωμι*.

35. *χαλάω*, to destroy, kill.



36. σβύνω=σβέννυμι, as in N. T. χύνω=χέω. ντεβλέτι; kingdom.

37. σουβλί, stake, spit; hence σουβλίζω, to impale. I think Tricoupis is right in deriving it from ὀβελός.

38. ὀλόρθος, straight up, upright. χαμογελάω, to smile at.

41. καπετάν or καπετάνος, captain.

42. κάψουν from καίω, for καύσουν.

III. 1. σάββατον, Saturday. κυριακή, Sunday. δευτέρα, Monday.

2. τὸ ταχύ, in the morning. σώνω (σώζω), to save, to cease, to be done. κρασί or κρασίον (literally, mixture), wine; so κράμα is used for wine in Justin's Apology, quoted in p. 12 of Daniel's Codex Liturg. Vol. iv.

3. πάγω, to go, =ὑπάγω. Another form of the verb is πηγαίνω.

4. ξεύρω, I know.

5. στρατούλα, dim. from στράτα (via strata), a small street, a bye-path. μονοπάτι, a solitary path, a bye-path.

6. ῥημοκκλησάκι, from ῥημος and ἐκκλησία, a solitary small chapel.

7. ἐξαδέλφια, belonging to cousins.

8. ξέχωρα, separated from others, apart. μήνα, like μή in New Testament, asks a question.

15. μόν, μόνε=μόνον, only, but.

17. περιπατέω, Æolic form; for περιπατέω. φεγγάρι, the moon.

20. ἡμερονύκτι, a day and a night.

21. λαβώνω, to wound.

22. τζακίζω, to break.

23. ἐχθρόσκυλος, a hateful dog; from σκυλίον (dim. σκυλάκιον), a dog. ἄτι, a swift horse.

24. γιαταγάνι. Yataghan is now an English word.

26. ἀδειάζω, to be free, to let free, to discharge, to fire.

27. ἐξαπλώνω, to unfold, to stretch down. κυττάζω, to see, to survey curiously; from κύπτω; comp. παρακύπτω in 1 Pet. i. 12.

IV. μαλόνω (ἀμιλλάω), to contend.

2. ρίχνω (ρίπτω), to cast down, to send down.

4. γυρίζω (γύρος), to turn round, also to return.

5. βρέ, a familiar mode of accosting, with somewhat of contempt in it. Korais derives it from μωρέ.

6. ξακουσμένος=ἐξ., heard of, renowned.

7. μὲ χ., enjoy me. Κονιαργιά. The inhabitants of Iconium originally, but employed to signify wicked and cruel Turks in general; so κονιάροι, &c.

11. γερόλυμπος, old Olympus.  
 13. ῥαχοῦλα, elevated ground, a small hill, a rock ; dim. from ῥάχη=ῥάχis. βρύσι (βρύω), a fountain.  
 14. γιατάκιον (from διατάσσω), a rendezvous.  
 15. περνῶ (περάω), to pass away. Kind has πέρν', which he translates, "to return ;" but neither παίρνω nor περνῶ has this meaning, "While the spring is passing away."  
 16. This line is ungrammatical, the verb γερμίζω actually governing the nominative. "The mountains are filled with klephts, and the quarters (λιμέρια) of the klephts with slaves." This construction of γερμίζω still prevails in the vulgar dialect.  
 17. χρ., golden-feathered, with golden *plumage*.  
 19. κρούω, to beat ; (of the sun) to shine, κρούς=κρούεις.  
 20. ζεσταίνω, ζεστάνω, ζεστάζω, to make warm. νυχό-πόδαρον, nails of the toes, from νύχιον=ὄνυξ, claw.

V. Τσοπάνης or τζομπάνης, a shepherd. The Charos is a form of old Charon, who has kept his place firmly in the superstitions of the Greeks.

2. πῶχ' is for ὁποῦ ἔχει ; so in v. 25, πῶχω is for ὁποῦ ἔχω. ἀντάρα, a storm, dim. ἀνταροῦλα.

3. ῥοβολάω, to go down. ἔρροβολαγε is the imperf. Kind says the γ is the Æolic digamma, without good reason, though it is certainly similar.

4. φέσι, the red cap with blue tassels, worn by Albanians, Turks, and other nations. γιαμπά, from ἀμπᾶς, a cloak. στριμμένον, from στρίφω or στρηφω=στρέφω. The meaning of the expression here is, that the shepherd throws his cloak upon his shoulders, perhaps with the sleeves hanging over in front, the rest behind, in a careless manner.

5. βιγλίζω (vigilo) to watch.

6. καρτερῶ, to wait for.

7. καλῶς τον, well to him, welcome.

9. σπíti (hospitium) a house.

10. ψωμί (ψωμός) bread.

13. γιά, merely an interjection here. παλέψομε from παλεύω. σε=εἰς, in.

16. πιασθ, with middle force, they took hold of each other. αὐγή, morning. κοντά, near. This word, as far as I know, does not occur in ancient Greek ; but I find it in the name of a place, Κοντοπορία, or, Short-cut ; Dr Smith's Dict. of Geog., p. 201. γιώμα=γεῦμα, dinner, dinner-time, mid-day.

19. ἄδραξεν, from δράσσω, a for ε being quite common in augment. Indeed, the Neo-H. is fond of a ; hence such forms as προσκυνᾶς for προσκυνεῖς, μετρᾶς for μετρεῖς, &c.

20. βογγίζω and βογγάω, to moan.

21. ἄφσε=ἄφησε, leave me.

22. *σεργιανίζω*, to go out a walk.

24. *καὶ χ*, and it does not become her to be a widow.

26. *ἄκουρος*, unclipped. *κάδι* (*cadus*) the vessel in which the cheese is made.

VI. *ἐλάφι*, *ἀλάφιον*, and *ἀλαφίνα* are all the same as *ἐλαφος*. It is almost needless to remark, that this poem is allegorical.

5. *ζερβά*, on its left side.

6. *γάργαρας*, clear, limpid. *νερόν*, water. This word must have been a very old one, as we find it in the name *Νηρεύς*.

11. *κάμνω*, to make (as in Homer), to do. "I have passed twelve years."

12. *ἀπόχτησα*, I obtained; from *ἀπό* and *κτάομαι*. This neglect of the force of *ἀπό* is rather strange. It is very unusual in Hellenic, but occurs not unfrequently in Hellenistic, as *ἀφνυπνόω*, to fall asleep, Luke viii. 23; *ἀφομοιωῶ*, Heb. vii. 3, also in Plutarch; *ἀπέχω*, to have, to obtain, in Matt. vi. 5, 16, Philem. 15.

14. *ρίχνω*, used absolutely, to fire. *σκοτόνω* or *σκοτώνω*, to *kill*, a meaning which reminds one of the Homeric, "*κατὰ δ' ὀφθαλμῶν κέχυντ' ἀχλὺς*," and similar expressions.

VII. 5. *σαῖτεύω* (*sagitta*) to shoot an arrow, to throw a dart.

6. *μάννα*, mother.

9. *Κώστας*, contraction for *Constantinus*. *προβάλλω*, to propose; here, neut., to advance. *λαγκάδι*, a meadow, a valley.

10. *παιγνίδιον*, a plaything, a musical instrument.

12. *πεθερά*=*πενθερά*.

14. *κουνιάτος*, brother-in-law.

15. *κλωτζιά*, a kick.

16. *βρίσκει*=*εὐρίσκει*. *πρωτομάστορης*, master; here, of the builders of the tomb. *μνημόρι*, a tomb.

17. *νὰ ζήσης*, by your life; *πέ* is for *εἰπέ*.

21. *φθιάζω* and *φθιάνω*, to make ready, to prepare, same as *φτιάζω*. *Korais* derives the words from *εὐθύς*; *εὐθειάζω*.

VIII. Goethe thought the description of Charon in this song would be a capital subject for a painting.

1. *βουρκώνω*, to cover with dust or filth. Müller translates here,—“Why do the mountains stand in mourning?”

5. *σέρνει*=*σύρνει*=*σύρει*. The imperative *σύρε* is sometimes used as the ancients used *ἄγε*. *ἀπ' ἐμπροστά*, in front.

6. παιδόπουλον (dim.), a child. σέλλα (sella), a saddle. ἀραδιάω, to arrange.

8. κονεύω, to halt at a place for the night. χωρίον, a village.

9. λιθαρίζω, to throw stones.

10. λουλούδι, dim. λουλουδάκι, a flower.

13. ἀνδρόγυνα, husbands and wives.

IX. 5. σήκ', rise, from σήκω=σηκώνω. ἀφέντης (hence effendi)=αὐθέντης, master ; an ancient meaning.

6. συντρ., our company ; a Hellenic word.

7. ἐμπορώ, I am able.

10. ἀργυροπέταλον, silver shoe of a horse.

13. ἄρματα, arms.

14. The gen. is strangely used here,—“that you may bring them to my own people ;” and so in 16.

15. μαντύλι (mantile), a handkerchief, or such like.

X. The song of Demus ; not by Demus, but about him.

1. μάτια=ὀμμάτια, eyes. ῥορφα, for εὔμορφα.

2. γραμμένα, Müller translates, *painted* ; but the true meaning seems to be, *black*, as though covered over with ink. φρύδια is for ὀφρύδια=ὀφρύς.

10. βιλαέτιον, a district or province.

XI. 1. βγήκαν=ἐκβήκαν=ἐξέβησαν. ἄλογον, a horse. Comp. Constit. Apostol. Lib. ii. c. 57 ; and in Daniel, Cod. Lit. vol. iv. p. 16. κλέφταις is nom. pl. κατζίκι, a goat ; κατζικάκιον, a kid. πάνε, they go. καϋμένος, oh, wretched mortal that I am ! lit. burnt, but now used as an interjection expressive of misery. So βᾶϊ is an interjection of misery.

2. καρδάρᾱ, a vessel in which the milk is put ; a quarter measure, probably connected with quartus. πήζω or πήγω=πήγνυμι. φλογέρα, a flute. Hesychius gives the meaning of φώτιγξ· φλόγιος αὐλός. Scarlatos has a note on this word, remarking that the ancients were ignorant of the various kinds of wind instruments now used in Greece ; or if they were not, they did not distinguish them. “We,” he says, “are forced to name them, not only φλαούτης (flute), and κλαρινέττα (clarionet), which come from Europeans, but ζουρνᾱς, μησκάλι, &c., which are peculiar to Asiatics.” φλ. is an Asiatic instrument.

3. λαγιαρνί, bell-wether. ἀσημένιο, silver (adj.)

4. καὶ νὰ, κ. τ. λ.,—“Would that some one would.” ἐξαρματώνω, to disarm.

5. παναγία, the all-holy, i. e., the virgin. παιδεύω, to chastise, to punish, as in New T. θεὶ νὰ ψ., Kind translates,—“I will roast a lamb until it falls from the spit ;” but I believe the right translation is, “I will roast a lamb [so large]

that it shall fall from the spit." ἀγιοργίου, of St George. χορτάσω, I will sate myself. ξεφαντώνω, to feast, nom. sing. pres. part.

XII. πῦρ. ἐθ. Kind says he does not understand the exact meaning of these words, and gives a rather strange translation. The words evidently mean, "laid the foundation of its tower." The nest of the swallow is very like a tower; comp. Arist. H. A. ix. 7, who speaks of the σκηνοπηγία τῆς χελιδόνος.

4. φλεβάρης, February.

6. πουλίον, dim. πουλάκιον, a bird.

7. κλωσσῶ, to brood, to hatch.

8. κοπάδιον, a herd.

11. παγωτή, frost.

12. λασπηρός, muddy.

13. πρίτζ, an interjection, march forward!

XIII. 1. ἀγώριον, an unmarried young man; probably connected with κόρος, dialectic forms of which are κοῦρος and κῶρος.

XIV. In Macedonia and Thessaly, when the country is much in need of rain, children form processions and go through the villages, headed by one of their number with a garland on its head. This child is called περπερούνα.

4. καματερή, good for work.

5. μπάρα, a pool.

7. κούτσουρο, a vine-stock. καλάθ' = κάλαθος. The meaning is: May each vine-stock produce a basket-full of grapes!

8. ταγάριον, a sack or bag.

9. γιὰ νά, in order that. σκάζω, to burst (with anger or vexation). ἀλευρᾶς, the miller, from ἄλευρον, like ψαρᾶς from ψάρι.

10. ἀκριβά, dear, because he does not sell dearly; because his prices are not high.

XV. Ναννάρισμα, lullaby; said to be derived from a contraction of Ἰωάννης, expressive of affection, like the Scotch Johnnie, Jockie.

1. "Do take it (the child) from me. I will place three watching places for him: three watching places will there be, and three watchers in them." βίγλαι = vigilæ.

3. βάλλω is simply, I put, as it is often used in the New Testament.

4. κύρ for κύριος, and equivalent to our Mr.

5. βασιλεύω signifies, when applied to the sun, to set.

7. The mother of Boreas speaks to him.

9. ἀνγερινός, the morning star.

12. κούνια = cunæ.



## NEO-HELLENIC POEMS.

RHIGAS.—I. *θούριος*, a Homeric word, means now a war-song. This song was translated by Byron.

2. *κόκκαλον*, a bone. *ἐπτάλοφον* is Constantinople.

3. *ξύπνησον*, awake, from *ἐξυπνῶ*, to awake.

4. *παντοτεινός*, an adjective formed from *πάντοτε*, and perhaps should be written *παντοτινός*, unceasing, everlasting. *ἐξακουστός*, celebrated ; occurs in Hellenic, but not exactly in the same sense.

4. *βουτῶ*, to dip, plunge, dive.

II. 3. *σπηλιά=σπήλαιον*.

4. *σκληριά*, slavery.

5. *ἀφίνω=ἀφίημι*.

10. *στοχάζομαι* (in a sense slightly different from the ancient), to think, to consider. *ψένω*, from *ἐψέω=ἔψω*, to boil, to roast.

16. *καθρέπτῃς*, a mirror.

21. *ἔλα* (imperative of *ἐλαύνω*), and *ἐλᾶτε=ἐλθέ, ἔλθετε*.

23. *προκομμένος*, instructed.

24. *ὀρισμός*, a command. *᾽ποῦμ' = εἰποῦμεν=εἰπῶμεν*.

33. *πλανεθῶ*, for *πλανηθῶ*, from *πλανάω*.

34. *τάξιμον*, vow, solemn promise.

51. *ὀφικιάλος* (official), an officer.

54. *φοῦντα*, tassel.

56. *σφαλιστά*, secured ; from *ἀσφαλίζω*.

57. *καπλάνιον*, a tiger.

58. *ξεφτέριον*, a vulture ; seems to come from *ἐκ* and *πτερόν*, the bird that plucks the wing off others.

62. *χαμός*, destruction ; from *χάνω*.

65. *ἀσδέριον*, dragon, drake, kite.

69. *ἀρμάδα*, army, or navy.

76. *ἀστροπελέκι*, thunder, or lightning.

80. *τόπιον*, cannon.

91. *γλυτώνω* (from *ἐκλύω*), to free.

CHRISTOPOULOS.—I. 10, "And even into the eternal regions below the earth thou," &c.

17. *καταντῶ*, to happen, to become ; nearly the same as *γίγνομαι*.

18. *θλίψη=θλίψις* ; so in next, *λέξαις=λέξεις*.

II. *βαρέλλα*, barrel.

4. *τουκάκον*, in vain.

13. *πρασινίζω* (from the ancient *πράσινος*), to become green.

17. *καλαμάρι*, ink-bottle.

18. κανάτα, cup, brimmer. κονδύλι, pen. κροντήρι, a large vessel, a wine cooler. Scarlatos gives this as an English word; but it evidently comes from ἐκ and ῥέω, just as κρουνός.

20. γαβάθα, a goblet. Scarlatos again calls this an English word, as if every drinking name belonged to them. κανάτα is a two-pint measure. γαβάθα, a large vessel from which the seller draws his wine.

24. τύλος is the bung-hole of the cask.

TANTALIDES.

2. ἐβγάξης=ἐβγάνω=ἐκβάλλω.

3. τρελλαίνομαι. I become mad. πρωτεινός or πρωτινός, belonging to the former times, an ancient, old-fashioned. ἀλλάζω=ἀλλάσσω, to change.

4. βασιλεια, kingdoms.

ΥΨΙΛΑΝΤΙ.—4. φωλιά, a nest. φωλεός, in New Testament, is used for a fox's burrow.

13. ἐγλυκοζούσα, (from γλυκός and ζάω), I lived happily.

16. πονρνὸ καὶ βράδν, early and late.

19. γεράκι=ἰέραξ.

22. καταρημάζω (ἔρημος), to make desolate.

24. ταίρι, friends; from ἐταῖρος.

25. κουρασμένος, wearied.

A translation of this very touching poem will be found in the North British Review for November 1853.

ALEX. SOUTSOS.—This song is taken from his Ἐξόριστος, a novel.

1. ὀλοένα, continually, always. Κ' ἐν ᾧ γύρω, "and while around me I observe nature mourning."

2. The first two lines seem to be suggested by Byron, Childe Harold, Canto iii. 22.

3. πεθάνη, from ἀποθάνω=ἀποθνήσκω. Last line; "Was I loved? That is enough for me." Comp. Schiller's "Ich habe geliebt und geliebet."

RANGAVIS.—1. βράχος, a rock, precipice. πέφτω=πίπτω. ξεσπαθόνω, to draw the sword.

4. βοίζω, to buzz, whizz. τρομάρα, fear.

5. τραγουδέω or τραγῳδέω, to sing; hence τραγουδι, a song.

PERDICARIS.—λειβάδι, a meadow.

7. λησμονέω, to forget.

12. προσπαθέω, to endeavour, attempt.

HELENA.—ἡρεμία is sometimes written ἐρημία.

9. ἡλιακόν, a balcony.



## GENERAL REMARK.

Throughout the whole of these notes, I have been much indebted to two works by English scholars,—the Lexicon of Liddel and Scott, and the Grammar of Jelf. The Lexicon the student will find contains all the peculiar words and forms not mentioned in my notes; for the writers have thoroughly studied the Lyric poets. This can be said of no other English Greek Lexicon that I know; and, indeed, Liddel and Scott have produced a work honourable to English scholarship, and accurate to a wonderful degree; so much so, that, while it would be easy to point out hundreds of mistakes in other books of a similar nature, I know only of one or two in this (on ἀπαρενθυμήτως, M. Anton, and οἰκόσιτος in Babrius), and these very pardonable. I have referred to Jelf's first-rate Grammar rather than to the Porsons or Walckenaers who originally discussed the points of syntax alluded to. This saves space, and is really as profitable.

Bergk's edition of the Lyric poets is the one to which my references are made.

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 ERRATA IN NOTES

In p. 180, in vii. 3 and 17, destroy the period after τελέση.

In p. 185, in v. 425, the passage from Ecclesiastes should be separated from the Greek verses.

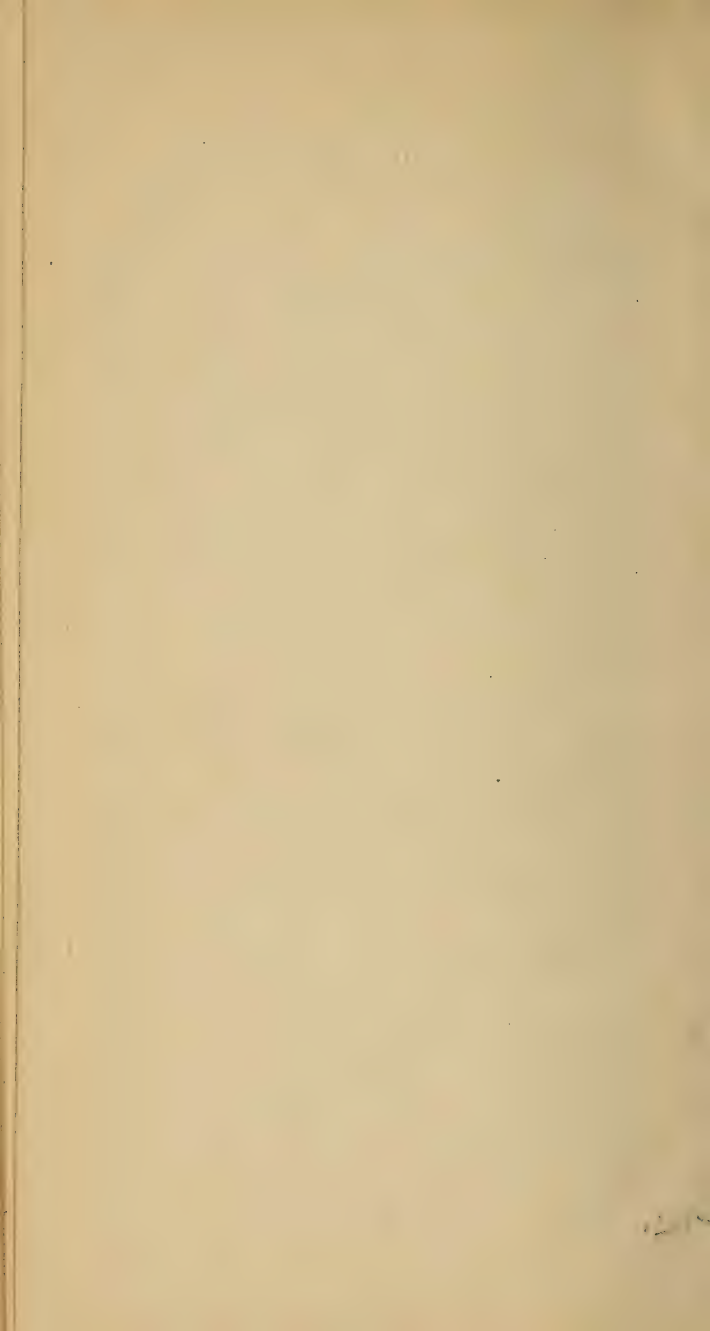
In p. 186, in v. 15 of Alexander, *read* Phobii.

In the note on Crinagoras, p. 188, χερῶν must be written, or the adjective placed in the dual.

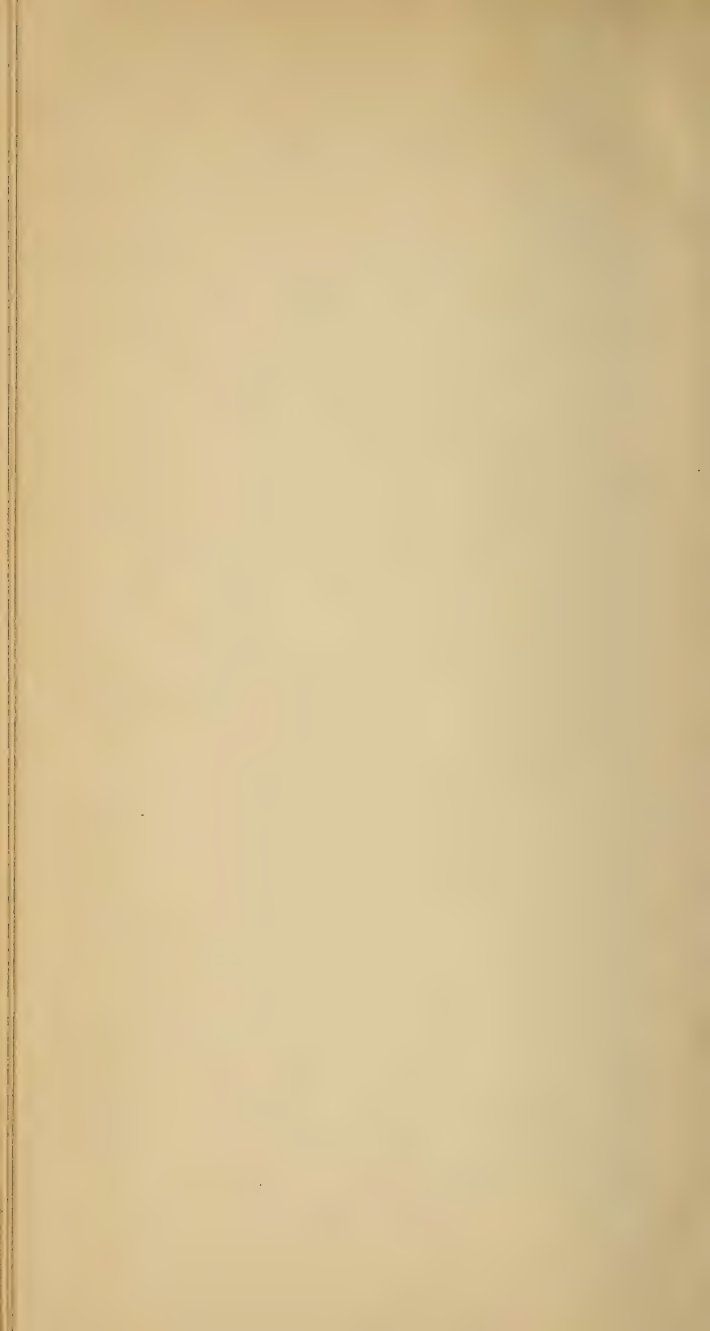
In note on v. 58 of Simonides, p. 193, correct the accent on περιτρέμει.

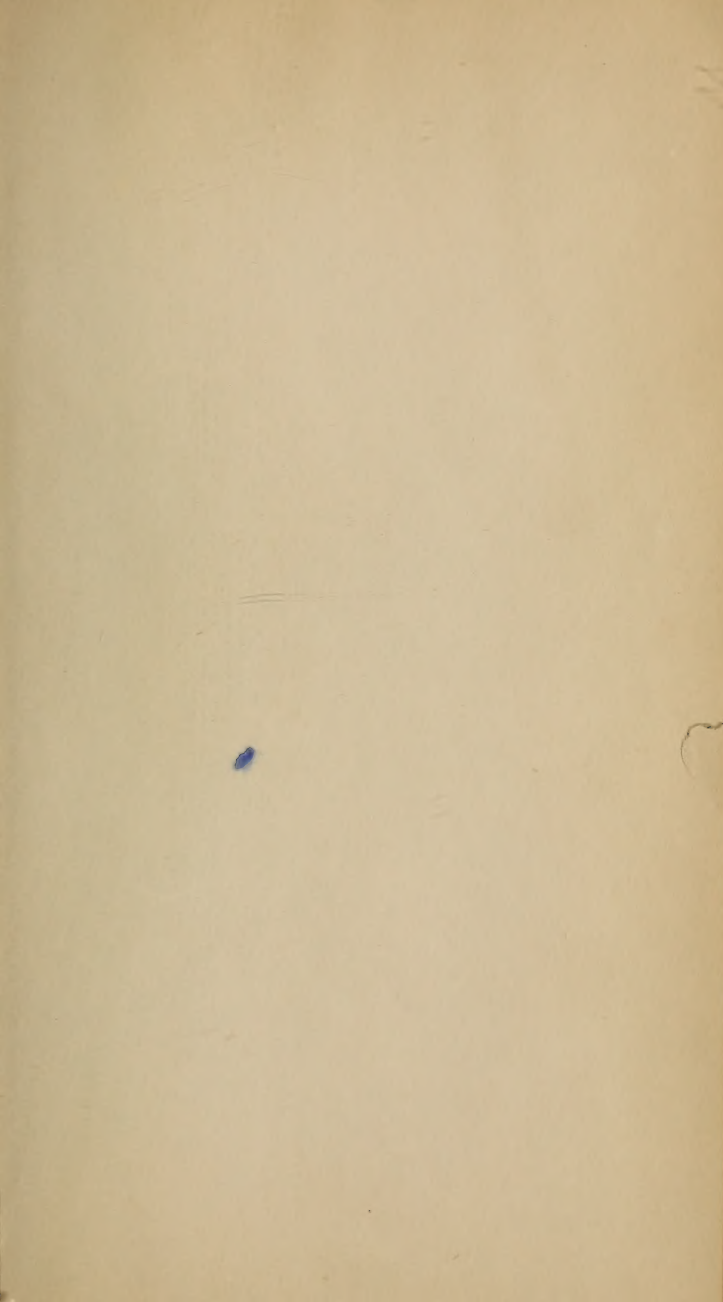
In the scolion 7, p. 209, insert "the" before "mind."

FINIS.















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